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TAYLOR INSTITUTION

BEQUEATHED

TO THE UNIVERSITY

BY

ROBERT FINCH, M. A.

OF BALLIOL COLLEGE.

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f. 6

THE

METHOD

OF

TEACHING and STUDYING

THE

BELLES LETTRES,

OR,

An Introduction to LANGUAGES, POETRY, RHETORIC, HISTORY, MORAL PHILOSOPHY, PHYSICKS, &c.

WITH

Reflections on TASTE; and Inſtructions with regard to the ELOQUENCE of the PULPIT, the BAR, and the STAGE.

The whole illuſtrated with Paſſages from the moſt famous POETS and ORATORS, ancient and modern, with CRITICAL REMARKS on them.

Deſigned more particularly for STUDENTS in the UNIVERSITIES.

By Mr. ROLLIN, *late Principal of the Univerſity of Paris, Profeſſor of Eloquence in the Royal College, and Member of the Royal Academy of Inſcriptions and Belles Lettres.*

Tranſlated from the *French.*

VOL. I.

The THIRD EDITION.

LONDON:

Printed for C. HITCH, at the *Red-Lion* in Paternoſter Row. M.DCC.XLII.

BIBLIOTECA

ADVERTISEMENT

BY THE

TRANSLATOR.

THE Work we here preſent the Engliſh Reader, has already acquired ſo great a Reputation all over Europe, that it would perhaps be impertinent to attempt a Panegyric of it in this Place. For the moſt learned and ingenious Journaliſts *have honoured it with the higheſt and moſt juſt Encomiums in their periodical pieces, and applauded it as one of the compleateſt Treatiſes ever publiſhed on the Subject of polite Literature. Nor have particular Writers of the greateſt Fame and the fineſt Taſte been wanting in their praiſes of it; and to name only two of different Nations: the late* Biſhop Atterbury, *whoſe Knowledge in the various Topicks here treated of is univerſally allowed, gives it the higheſt character in a Letter he ſent to the Author, on receiving this Work from him; and the celebrated Mr.* de Voltaire, *though he has taken upon him to exclude a great number of eminent Writers of his own Country from his* Temple of Taſte, *has yet given our Author a very honourable place in it. In ſhort, were we to tranſcribe all the Eulogiums which have been made on this Compoſition, we ſhould write a Volume inſtead of a Preface.*

This Treatiſe is not merely the reſult of Speculation, but of a great many years practice in an Univerſity to which ſeveral of the moſt eminent Men in France owed their Education. No Preceptor ſeems to have ſtudied more carefully, the various Genius's, Diſpoſitions, and Inclinations of Youth, nor to have been more ſucceſsful in his Labour than our Author. The manner in which he has drawn up this excellent Work proves him equal to it in every reſpect; and the tender and affectionate Touches

with which it is interſperſed, ſhew him to have been the kindeſt Maſter. If ever Tutor ſtrewed the Paths to Science with Roſes, 'tis *Mr.* Rollin. *Thrice happy the Pupils who were under the Tuition of a Gentleman, in whom Knowledge and Sweetneſs of Temper are ſo agreeably blended!*

'Tis too often obſerved, that when mere Scholars (eſpecially thoſe concerned in the Education of Youth) take up the Pen, their Productions betray an air of Pedantry which is very diſtaſteful to Perſons of a polite turn of Mind and Behaviour. But nothing of this character is ſeen in our Author. He diſcovers ſo conſummate a Knowledge in the ſeveral Arts he profeſſed, that to conſider him in this Light, one would conclude he had never ſtirred out of a College; and, on the other ſide, ſo much of the fine Gentleman in the dreſs of his Stile and Diction, that one would imagine he had ſpent his whole Life in Courts.

A circumſtance which reflects the higheſt Honour on him, is his great Modeſty. Learning is but too apt to elate the Mind, and to make thoſe who are poſſeſſed of it, look with the higheſt Contempt on all ſuch as cannot boaſt the ſame Advantages; but it had a quite different Effect on Mr. Rollin. *This Gentleman, ſo far from delivering himſelf in a magiſterial Tone, ſpeaks always in the mildeſt and moſt ſubmiſſive Terms. In his Work,* 'tis not *the Pedagogue who inſtructs us, but the fond Parent, the amiable Friend.*

A LET-

A LETTER, written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Biſhop of Rocheſter, to Mr. ROLLIN, in commendation of this work.

Reverende atque Eruditiſſime Vir,

CUM, monente amico quodam, qui juxta ædes tuas habitat, ſcirem te Pariſios revertiſſe; ſtatui ſalutatum te ire, ut primùm per valetudinem liceret. Id officii, ex pedum infirmitate aliquandiu dilatum, cùm tandem me impleturum ſperarem, fruſtra fui, domi non eras. Reſtat, ut quod coram exequi non potui, ſcriptis ſaltem literis præſtem; tibique ob ea omnia, quibus à te auctus ſum, beneficia, grates agam, quas habeo certe, & ſemper habiturus ſum, maximas.

Reverà munera illa librorum nuperis à te annis editorum egregia ac perhonorifica mihi viſa ſunt. Multi enim facio, & te, vir præſtantiſſime, & tua omnia quæcunque in iſto literarum genere perpolita ſunt; in quo quidem Te cæteris omnibus ejuſmodi ſcriptoribus facilè antecellere, atque eſſe eundem & dicendi & ſentiendi magiſtrum optimum, prorsùs exiſtimo: cúmque in excolendis his ſtudiis aliquantulum ipſe & operæ & temporis poſuerim, liberè tamen profiteor me, tua cum legam ac relegam, ea edoctum eſſe à te, non ſolùm quæ neſciebam prorsùs, ſed etiam quæ antea didiciſſe mihi viſus ſum. Modeſtè itaque nimium de opere tuo ſentis, cùm juventuti tantùm inſtituendæ elaboratum id eſſe contendis. Ea certè ſcribis, quæ à viris iſtiuſmodi rerum haud imperitis, cum voluptate & fructu legi poſſunt. Vetera quidem & ſatis cognita revocas in memoriam; ſed ita revocas, ut illuſtres, ut ornes; ut aliquid vetuſtis adjicias quod novum ſit, alienis quod omnino tuum: bonaſque picturas bonâ in luce collocando efficis, ut etiam iis, à quibus ſæpiſſimè conſpectæ ſunt, elegantiores tamen ſolitò appareant, & placeant *magis.*

Certè, dum Xenophontem ſæpiùs verſas, ab illo & ea quæ à te plurimis in locis narrantur, & ipſum ubique narrandi modum videris traxiſſe, ſtylique Xenophontei nitorem ac venuſtam ſimplicitatem non imitari tantùm, ſed planè aſſequi: ita ut ſi Gallicè ſciſſet Xenophon, non aliis illum, in eo argumento quod tractas, verbis uſurum, non alio prorsùs more ſcripturum judicem.

Hæc ego, haud aſſentandi causâ (quod vitium procul à me abeſt) ſed verè ex animi ſententiâ dico. Cùm enim pulchris à te donis ditatus ſim, quibus in eodem, aut in alio quopiam doctrinæ genere referendis imparem me ſentio, volui tamen propenſi erga te animi gratique teſtimonium proferre, & te aliquo ſaltem munuſculo, etſi perquam diſſimili, remunerari.

Perge, vir docte admodum & venerande, de bonis literis, quæ nunc neglectæ paſſim & ſpretæ jacent, benè mereri: perge juventutem Gallicam (quando illi ſolummodo te utilem eſſe vis) optimis & præceptis & exemplis informare.

Quod ut facias, annis ætatis tuæ elapſis multos adjiciat Deus! iiſque decurrentibus ſanum te præſtet atque incolumem. Hoc ex animo optat ac vovet

Tui obſervantiſſimus

FRANCISCUS ROFFENSIS.

Pranſurum te mecum poſt Feſta dixit mihi amicus ille noſter qui tibi vicinus eſt. Cùm ſtatueris tecum quo die adfuturus es, id illi ſignificabis. Me certè annis maliſque debilitatum, quandocunque veneris, domi invenies.

6° *Kal. Jan.* 1731.

A LETTER, written by the Right Reverend Dr. FRANCIS ATTERBURY, late Lord Biſhop of Rocheſter, to Mr. ROLLIN, in commendation of this work.

Reverend and moſt Learned Sir,

WHEN I was informed by a friend who lives near you, that you were returned to Paris, I reſolved to wait on you, as ſoon as my health would admit. After having been prevented by the gout for ſome time, I was in hopes at length of paying my reſpects to you at your houſe, and went thither, but found you not at home. It is incumbent on me therefore to do that in writing, which I could not in perſon, and to return you my acknowledgments for all the favours you have been pleaſed to confer upon me, of which, I beg you will be aſſured, that I ſhall always retain the moſt grateful ſenſe.

And indeed I eſteem the books you have lately publiſhed, as preſents of exceeding value, and ſuch as do me very great honour. For I have the higheſt regard, moſt excellent Sir, both for you, and for every thing that comes from ſo maſterly a hand as yours, in the kind of learning you treat; in which I muſt believe that you not only excel all other writers, but are at the ſame time the beſt maſter of ſpeaking and thinking well; and I freely confeſs that, though I had applied ſome time and pains in cultivating theſe ſtudies, when I read your volumes over and over again, I was inſtructed in things by you, of which I was not only entirely ignorant, but ſeemed to myſelf to have learnt before. You have therefore too modeſt an opinion of your work, when you declare it compoſed ſolely for the inſtruction of youth. What you write may undoubtedly be read with pleaſure and improvement by perſons not unacquainted in learning of the ſame kind. For whilſt you call to mind ancient facts and things ſufficiently known, *you do it in ſuch* a manner, that you illuſ-

trate, you embelliſh them; ſtill adding ſomething new to the old, ſomething entirely your own to the labours of others: by placing good pictures in a good light, you make them appear with unuſual elegance and more exalted beauties, even to thoſe who have ſeen and ſtudied them moſt.

In your frequent correſpondence with Xenophon, you have certainly extracted from him, both what you relate in many places, and every where his very manner of relating; you ſeem not only to have imitated, but attained the ſhining elegance and beautiful ſimplicity of that author's ſtile: ſo that had Xenophon excelled in the French language, in my judgment, he would have uſed no other words, nor wrote in any other method, upon the ſubject you treat, than you have done.

I do not ſay this out of flattery, (which is far from being my vice) but from my real ſenſe and opinion. As you have enriched me with your fine preſents, which I know how incapable I am of repaying either in the ſame or in any other kind of learning, I was willing to teſtify my gratitude and affection for you, and at leaſt to make you ſome ſmall, though exceedingly unequal, return.

Go on, moſt learned and venerable Sir, to deſerve well of ſound literature, which now lies univerſally neglected and deſpiſed. Go on, in forming the youth of France (ſince you will have their utility to be your ſole view) upon the beſt precepts and examples.

Which that you may effect, may it pleaſe God to add many years to your life, and during the courſe of them to preſerve you in health and ſafety. This is the earneſt wiſh and prayer of

Your moſt obedient Servant,

FRANCIS ROFFEN.

P. S. Our friend, your neighbour, tells me you intend to dine with me after the holidays. When you have fixed upon the day, be pleaſed to let him know *it*. Whenever you come, you will certainly find one *ſo weak with age and ills* as I am at home.

Decemb. 26. 1731.

THE

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THE

Preliminary DISCOURSE.

PART the FIRST.

General reflections upon the advantages of a good Education.

THE univerſity of Paris, founded by the Kings of France for the inſtruction of youth, has three principal objects in view in the diſcharge of ſo important an employment, which are, ſcience, morals, and religion. Their firſt care is to cultivate and adorn the minds of young perſons with all the aids of learning, of which their years are capable. From thence they proceed to rectify and form the heart by the principles of honour and probity, in order to their becoming good citizens. And to compleat the work, of which thus far is only the deſign, and to give it the laſt degree of perfection, their next endeavour is to make them good Chriſtians.

With theſe views our Princes founded the univerſity; conformable to which are the rules of duty, preſcribed in the ſeveral ſtatutes made by them in its favour. That of Henry the IVth of glorious memory begins in theſe words: "The happineſs of "kingdoms and people, and eſpecially of a chriſtian "ſtate, depends upon the good education of youth; "whereby the minds of the rude and unſkilful are "civilized and faſhioned, and ſuch, as would otherwiſe be uſeleſs and of no value, qualified to diſ-

" charge the ſeveral offices of the ſtate with ability " and ſucceſs: by that they are taught their invio- " lable duties to God, their parents, and their coun- " try, with the reſpect and obedience which they owe " to Kings and Magiſtrates." *Cum omnium regnorum & populorum felicitas, tum maxime reipublicæ chriſtianæ ſalus, a recta juventutis inſtitutione pendet; quæ quidem rudes adhuc animos ad humanitatem flectet; ſteriles alioquin & infructuoſos reipublicæ muniis idoneos & utiles reddit; Dei cultum, in parentes & patriam pietatem, erga magiſtratus reverentiam & obedientiam promovet.*

We ſhall examine each of theſe three objects in particular; and endeavour to ſhew how neceſſary it is to have them conſtantly before our eyes in the education of youth.

The

The firſt Object of Inſtruction.

How much the ſtudy of the liberal Arts and Sciences conduce in forming the mind.

TO have a juſt idea of the benefits ariſing from the training up of youth in the knowledge of languages, arts, hiſtory, rhetorick, philoſophy, and ſuch other ſciences, as are ſuitable to their years; and to learn how far ſuch ſtudies may contribute to the glory of a kingdom; we need only take a view of the difference which learning makes, not only between private men, but nations.

The Athenians poſſeſſed but a ſmall territory in Greece, but of how large an extent was their reputation? By carrying the ſciences to perfection they compleated their own glory. The ſame ſchool ſent abroad excellent men of all kinds, great orators, famous commanders, wiſe legiſlators, and able politicians. This fruitful ſource diffuſed the like advantages over all the politer arts, tho' ſeemingly independent of it, ſuch as muſick, painting, ſculpture, and architecture. 'Twas hence they received their improvement, their grandeur, and perfection; and, as if they had been derived from the ſame root, and nouriſhed with the ſame ſap, they flouriſhed all at the ſame time.

Rome, which had made herſelf miſtreſs of the world by her victories, became the ſubject of its wonder and imitation by the excellent performances ſhe produced in almoſt all kinds of arts and ſciences, and thereby gained a new kind of ſuperiority over the people ſhe had ſubjected to her yoke, which was far more pleaſing than what had been obtained by arms and conqueſts.

Africk, which was once ſo productive of great and learned men, thro' the neglect of literature is grown abſolutely unfruitful, and even fallen into that barbarity of which it bears the name, without having produced one ſingle perſon in the courſe of ſo many ages, who has diſtinguiſhed himſelf by any talent, called to mind the merit of his anceſtors, or cauſed it to be remembred by others. Egypt in particular deſerves this character, which has been conſidered as the ſource from whence all the ſciences have flowed.

The reverſe has happened among the people of the Weſt and North. They were long looked on as rude and barbarous, as having diſcovered no taſte for works of ingenuity and wit. But as ſoon as learning took place among them, they ſent abroad conſiderable proficients in all kinds of literature, and of every profeſſion, who in point of ſolidity, underſtanding, depth, and ſublimity, have equalled whatever other nations have at any time produced.

We daily obſerve, that in proportion as the ſciences make their progreſs in countries, they transform the inhabitants into new creatures; and by inſpiring them with gentler inclinations and manners, and ſupplying them with better forms of adminiſtration, and more humane laws, they raiſe them from the obſcurity wherein they had languiſhed before, and engage them to throw off their natural roughneſs. Thus they prove evidently that the minds of men are very near the ſame in all parts of the world; that all honourable diſtinction in regard to them is owing to the ſciences; and that according as theſe are cultivated or neglected, nations riſe or fall, emerge out of darkneſs, or ſink again into it; and that their fate in a manner depends upon them.

But, without recourſe to hiſtory, let us only caſt our eyes upon what ordinarily paſſes in nature. From thence we may learn, what an infinite difference cultivation will make between two pieces of ground, *which are otherwiſe* very much alike. The one, if

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left to itſelf, remains rough, wild, and over-run with weeds and thorns. The other, laden with all ſorts of grain and fruits, and ſet off with an agreeable variety of flowers, collects into a narrow compaſs whatever is moſt rare, wholeſome, or delightful, and by the tiller's care becomes a pleaſing epitome of all the beauties of different ſeaſons and regions. And thus it is with the mind, which always repays us with uſury the care we take to cultivate it. That's the ſoil, which every man, who knows how nobly he is deſcended, and for what great ends deſigned, is obliged to manage to advantage; a [a] ſoil, that's rich and fruitful, capable of immortal productions, and alone worthy of all its care.

In reality the mind is nouriſhed and ſtrengthened by the ſublime truths ſupplied by ſtudy. It encreaſes and grows up in a manner with the great men, whoſe performances are the objects of its attention, almoſt as we uſually fall into the practices and opinions of thoſe with whom we converſe. It ſtrives by a noble emulation to attain to their glory, and is encouraged to hope for it from the ſucceſs which they have met with. Forgetful of its own weakneſs, it makes noble efforts to ſoar with them above its ordinary pitch. Unfurniſhed of a ſufficient ſtock in itſelf, and confined within narrow bounds, it has ſometimes little room for invention, and its forces are eaſily exhauſted. It enlarges the limits of the underſtanding by foreign aſſiſtance, extends its views, multiplies its ideas, and renders them more various, diſtinct, and lively; by ſtudy we are taught to conſider truth in various aſpects, and different lights, we diſcover the copiouſneſs of principles, and are enabled to draw from them the remoteſt conſequences.

We come into the world ſurrounded with a cloud of ignorance, which is encreaſed by the falſe prejudices of a bad education. By ſtudy the former is

[a] Nihil eſt feracius ingeniis, iis ſunt, præſertim quæ diſciplinis exculta

diſperſed, and the latter corrected. It gives rectitude and exactneſs to our thoughts and reaſonings; inſtructs us how to range in due order whatever we have to ſpeak or write; and preſents us with the brighteſt ſages of antiquity as patterns for our conduct, whom in this ſenſe we may well call with [b] Seneca, the maſters and teachers of mankind. By laying before us their judgment and diſcretion, we are made to walk with ſafety under the direction of ſuch choſen guides, who, after having ſtood the teſt of ſo many ages and nations, and ſurvived the downfal of ſo many empires, have deſerved by common conſent to be eſteemed the ſovereign judges of good taſte thro' all ſucceeding times, and the moſt finiſhed models of the higheſt perfection in literature.

But the uſefulneſs of ſtudy is not confined to what we call ſcience, it renders us alſo more fit for buſineſs and employments.

Paulus Æmilius, who put an end to the empire of the Macedonians, knew perfectly well how to form a great man. Plutarch takes notice of the particular care he took of the education of his children. He was not ſatisfied with making them learn their own tongue by rule, as the manner then was, but he alſo cauſed them to be taught Greek. He provided them with maſters of all kinds, of grammar, rhetorick, and logick, beſides the perſons employed to inſtruct them in the art of war; and as often as poſſibly he could, he aſſiſted himſelf in all their exerciſes. When he had conquered Perſeus, he diſdained to caſt his eyes upon the immenſe riches, which were found in his treaſury; and only permitted his ſons, who, as the hiſtorian ſays, were fond of learning, to take the books of that King's library.

[b] Quam venerationem parentibus meis debeo, eandem illis præceptoribus generis humani, à quibus tanti boni initia fluxerunt. Sen. Epiſt. 64.

The cares of a father ſo knowing and diligent were attended with ſucceſs. He had the good fortune to give Rome a ſecond Scipio Africanus, the conqueror of Carthage and Numantia, who was no leſs famous for his wonderful taſte of learning and all the ſciences, than for his military virtues. This great man had always with him, both at home and abroad, the hiſtorian Polybius, and Panætius the philoſopher, whom he honoured with particular marks of his friendſhip. "No one, ([c] ſays an hiſtorian of Scipio) "could fill up the vacant hours of buſineſs to more "advantage than he. Divided betwixt war and "peace, he was conſtantly employed in expoſing his "body to dangers, or improving his mind by ſtudy." There is reaſon to believe Cicero means him, when he [d] ſays, He had always the works of Xenophon in his hands; for I queſtion whether that character agrees alſo with the elder Scipio.

[e] Lucullus found alſo great advantage in reading good authors, and the ſtudy of hiſtory. Upon his appearance at the head of an army, his conſummate abilities aſtoniſhed every body. He ſet out from Rome, ſays Cicero, with little or no experience in military affairs, and arrived in Aſia an excellent general. His great genius, improved by the ſtudy of

[c] Scipio tam elegans liberalium ſtudiorum omniſque doctrinæ & auctor & admirator fuit, ut Polybium Panætiumque præcellentes ingenio viros domi militiæque ſecum habuerit. Neque enim quiſquam hoc Scipione elegantius intervalla negotiorum otio diſpunxit, ſemperque aut belli aut pacis ſerviit artibus; ſemper inter arma ac ſtudia verſatus, aut corpus periculis, aut animum diſciplinis exercuit. Vell. Paterc. lib. 1. cap. 13.

[d] Africanus ſemper Socraticum Xenophontem in manibus habebat. Lib. 2. Tuſc. quæſt. n. 62.

[e] Magnum ingenium Luculli, magnumque optimarum artium ſtudium, tum omnis liberalis & digna homine nobili ab eo percepta doctrina. . Ab eo laus imperatoria non admodum expectabatur. . . Sed incredibilis quædam ingenii magnitudo non deſideravit indocilem uſus diſciplinam. Itaque, cùm totum iter & navigationem conſumpſiſſet partim in percontando à peritis, partim rebus geſtis legendis, in Aſiam factus imperator venit, cum eſſet Roma profectus rei militaris rudis. Lib. 4. Academ. quæſt. n. 1, & 2.

the liberal ſciences, ſerved him inſtead of experience, which one would have thought almoſt impoſſible.

Brutus paſſed part of his nights in learning the art of war from the relations of the campains of the moſt celebrated commanders, and thought the time well ſpent which he employed in reading the hiſtorians, and eſpecially Polybius, whoſe works he was found intent upon but a little before the famous battle of Pharſalia.

'Tis eaſy to imagine, that the particular care the Romans took to improve the minds of their youth in the latter times of the republick, muſt naturally give an additional merit and luſtre to the great qualifications they otherwiſe poſſeſſed, by enabling them to excel alike in the field and at the bar, and to diſcharge the employments of the ſword and gown with equal ſucceſs.

Generals themſelves ſometimes, thro' want of application to learning, leſſen the glory of their victories, by dry, faint, and lifeleſs relations; and ſupport but ill with their pens the atchievements of their ſwords. How different is this from Cæſar, Polybius, Xenophon, and Thucydides, who by their lively deſcriptions carry the reader into the field of battle, lay before him the reaſon of the diſpoſition of their troops, and the choice of their ground; point out to him the firſt onſets and progreſs of the battle, the inconveniencies intervening, and the remedies applied; the inclining of victory to this or that ſide, and its cauſe; and by theſe different ſteps lead him as it were by the hand to the event?

The ſame may be ſaid of negotiations, magiſtracies, offices of civil juriſdiction, commiſſions, in a word, of all the employments which oblige us either to ſpeak in publick or in private, to write, or give an account of our adminiſtration, to manage others, gain them over, or perſuade them. And what employment is there, where almoſt all theſe things are not neceſſary?

Nothing

Nothing is more uſual than to hear perſons, who have been abroad in the world, and taught by a long courſe of experience and ſerious reflections, bitterly complaining of the neglect of their education, and their not being brought up to a taſte of learning, whoſe uſe and value they begin too late to know. They own that this defect has kept them out of great employments, or left them unequal to thoſe they have filled, or made them ſink under their weight.

When upon certain great occaſions, and in places of diſtinction, we ſee a young magiſtrate, improved by learning, draw upon himſelf the applauſe of the publick, what father would not rejoice to have ſuch a ſon, and what ſon of any tolerable underſtanding would not be pleaſed with ſuch ſucceſs? All then agree to expreſs their ſenſe of the advantages of learning, and all perceive how capable it is of raiſing a man to a degree of ſuperiority above his age, and often above his birth alſo.

But tho' this ſtudy was of no other uſe, than the acquiring an habit of labour, the making application leſs troubleſome, the attaining a ſteadineſs of mind, and conquering our averſions to ſtudy, and a ſedentary life, or whatever elſe ſeems to lay a reſtraint upon us, it would ſtill be of very great advantage. In reality it draws us off from idleneſs, play, and debauchery, and uſefully fills up the vacant hours, which hang ſo heavy on many peoples hands, and renders that leiſure very agreeable [f], which, without the aſſiſtance of literature, is a kind of death, and in a manner the grave of a man alive. It enables us to paſs a right judgment upon other men's labours, to enter into ſociety with men of underſtanding, to keep the beſt company, to have a ſhare in the diſcourſes of the moſt learned, to furniſh out matter for converſation, without which we muſt be ſilent, to render it more agreeable by intermixing facts with reflections, and ſetting off the one by the other.

[f] Otium *ſine literis mors eſt, & hominis vivi ſepultura.* Sen. Epiſt. 82.

'Tis true indeed, that frequently we have nothing to do either with the Greek or Roman hiſtory, philoſophy, or mathematicks, in our common converſation, buſineſs, or even the publick diſcourſes we have to make. But then, the [g] ſtudy of theſe ſciences, if well digeſted, gives a regular way of thinking, adds a ſolidity and exactneſs, with a grace alſo, which the learned eaſily perceive.

But it is time to proceed to the next advantage to be drawn from ſtudy, and the ſecond object which maſters ſhould have in view in the inſtruction of youth; and this is the conduct of their manners, ſo as to make them honeſt men.

The ſecond Object of Inſtruction.

Care in forming the Manners.

IF there were no other views in inſtruction than the making a man learned; if it was confined to his being ſkilful, eloquent, and fit for buſineſs; and if, in improving the underſtanding, it neglected to direct the heart; it would by no means come up to what might reaſonably be expected, nor would it lead us to one of the principal ends, for which we came into the world. How little ſoever we examine the nature of man, his inclinations, and his end, 'tis eaſy to diſcern, that he is not made only for himſelf, but for ſociety. Providence has appointed him a ſtation; he is the member of a body, whoſe advantage he ought to promote: and, as in a concert of muſick, ſhould qualify himſelf to perform his part well, that the harmony may not be imperfect.

[g] Ipſa multarum artium ſcientia atque, ubi minimè credas, eminet etiam aliud agentes nos ornat, & excellit. Dialog. de Orat. cap. 32.

But

But amongſt the infinite variety of occupations which divide mankind, the employments which the ſtate is moſt concerned to ſee well filled, are ſuch as require the brighteſt talents, and the moſt exalted degrees of knowledge. Other arts and profeſſions may be neglected to a certain point, and the ſtate not be remarkably the worſe for it. But the caſe is otherwiſe with employments which require wiſdom and conduct, as they give motion to the whole body of the ſtate, and having a greater ſhare of authority more directly affect the ſucceſs of the government, and the happineſs of the publick.

Now it is virtue alone which enables a man to diſcharge the offices of the ſtate with honour. It is the good diſpoſitions of the heart that diſtinguiſh him from the reſt of mankind, and by conſtituting his real merit make him alſo a fit inſtrument for promoting the happineſs of ſociety. It is virtue which gives him the taſte of true and ſolid glory, inſpires him with love of his country, and motives to ſerve it well; which teaches him to prefer always the publick good to his own private intereſt, to think nothing neceſſary but his duty, nothing valuable but integrity and equity, nothing comfortable but the teſtimony of his own conſcience and the approbation of good men, nor any thing ſhameful but what is vicious. It is virtue which makes him diſintereſted, and ſecures his liberty; which raiſes him above flattery, reproach, menaces, and misfortunes; which prevents his giving way to injuſtice, however mighty and formidable it may be; and which habituates him in all his proceedings to have a view to the laſting and incorruptible judgment of poſterity, and never to prefer before it the faint glitter of a falſe glory, which will vaniſh like ſmoke at the end of his days.

Theſe then are the ends which good maſters propoſe in the education of youth. They ſet but a ſmall value upon the ſciences, unleſs they conduct to virtue. They look upon an immenſe erudition as inconſide-

rable, if unattended with probity. It is the honeſt man they prefer to the learned; and by laying before their ſcholars the moſt beautiful paſſages of antiquity, they ſtrive leſs to enlarge their capacity than to make them virtuous, good children, good fathers, good friends, and good citizens.

Without this in reality of what great ſignificance would their ſtudies be, which, according to the expreſſion of a wiſe Pagan, might ſerve indeed to feed their oſtentation, but would prove incapable of correcting their faults [h]? *Ex ſtudiorum liberalium vana oſtentatione, & nihil ſanantibus literis.* Would they be uſeful in removing their prejudices, or governing their paſſions? Would they make them more valiant, juſt, or liberal [i]? *Cujus iſta errores minuent? Cujus cupiditates prement! Quem fortiorem, quem juſtiorem, quem liberaliorem facient?*

Seneca borrowed this ſolid notion from Plato's philoſophy, who in ſeveral parts of his writings lays down this great principle, That the end of the education and inſtruction of youth, as well as of government, is to make them better; and that whoever departs from this rule, how meritorious ſoever he may otherwiſe appear to be, in reality does not deſerve either the eſteem or approbation of the publick [k]. This judgment that great philoſopher gave of one of the moſt illuſtrious citizens of Athens, who had long governed the republick with the higheſt reputation; who had filled the town with temples, theatres, ſtatues, and publick buildings, beautified it with moſt famous monuments, and ſet it off with ornaments of gold; who had drawn into it whatever was curious in ſculpture, painting, and architecture, and had fixed in his works the model and rule of taſte for all poſterity. But, ſays Plato, can they name one ſingle man, citizen or foreigner, bond or free, beginning

[h] Senec. Epiſt. 59.
[i] *Id. de brev. vitæ, cap.* 14.
[k] Plato in Gorgia.

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with his own children, whom Pericles made wiſer or better by all his care? He very judiciouſly obſerves, that his conduct on the contrary had cauſed the Athenians to degenerate from the virtues of their anceſtors, and had rendered them idle, effeminate, babblers, buſy bodies, fond of extravagant expences, and admirers of vanity and ſuperfluity. From whence he concludes, that it was wrong to cry up his adminiſtration ſo exceſſively, ſince he deſerved no more than a groom, who undertaking the care of a fine horſe, had taught him only to ſtumble and kick, to be hard-mouthed, ſkittiſh, and vicious.

'Tis eaſy to apply this principle to the ſtudy of literature and the ſciences. It teaches us not to neglect them, but to draw all the advantages from them that may be expected; to look upon them, not as our end, but as means to conduct us to it [1]. Virtue is not their immediate object, but they prepare us for it, and bear the ſame relation to it, as the firſt rudiments of grammar bear to the arts and ſciences, that is, they are very uſeful inſtruments, if we know how to make a good uſe of them.

Now the uſe we ought to make of them is, by a proper application of the maxims, examples, and remarkable ſtories to be met with in the reading of authors, to inſpire young perſons with the love of virtue, and deteſtation of vice.

Ever ſince the fall there is diſcernible in the heart of man an unhappy diſpoſition to ill, which will ſoon eradicate in children the few good inclinations that remain, unleſs parents and maſters be continually upon their guard to encourage and ſtrengthen thoſe faint but precious remains of our firſt innocence, and pluck

[1] Quare ergo liberalibus ſtudiis filios erudimus? Non quia virtutem dare poſſunt, ſed quia animum ad accipiendam virtutem præparant. Quemadmodum prima illa, ut antiqui vocabant, literatura, per quam pueris elementa traduntur, non docet liberales artes, ſed mox percipiendis locum parat: ſic liberales artes non perducunt animum ad virtutem, ſed expediunt. Senec. Epiſt. 88.

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up with indefatigable care the thorns and briars which are continually ſhooting up in ſo bad a ſoil.

This natural inclination to ill takes frequently a deeper root in young people from every thing about them. [m] How few parents are there, who are ſufficiently cautious and circumſpect of what they do in preſence of their children, or who are willing to reſtrain themſelves from all ſuch diſcourſe as may inſtil falſe notions into them? Have they not continually the commendations of ſuch perſons in their ears, as have great eſtates, large attendance, good tables, fine houſes, and ſumptuous furniture? And does not all this amount to a publick approbation, [n] and a voice far more dangerous than that of the Syrens in the fable, which after all was heard no farther than the neighbourhood of the rock they dwelt in; whereas this reaches to every town, and almoſt into every houſe. [o] Nothing is ſaid before children without effect. One word of eſteem or admiration of riches fallen from the father is enough to create a paſſion for them in the ſon, which ſhall grow up with his years, and perhaps never be extinguiſhed.

[p] To all theſe deluding enchantments it is therefore neceſſary that we oppoſe a voice, which ſhall make itſelf heard amidſt the confuſed cries of dangerous opinions, and diſperſe all theſe falſe prejudices. Youth have need (if I may uſe the expreſſion) of a faithful and conſtant monitor, an advocate who ſhall plead with them the cauſe of truth, honeſty, and right

[m] Maxima debetur puero reverentia. Juvenal.

[n] Illa vox, quæ timebatur, erat blanda, non tamen publica: at hæc, quæ timenda eſt, non ex uno ſcopulo, ſed ex omni terrarum parte circumſonat. Senec. Epiſt. 31.

[o] Nulla ad aures noſtras vox impunè perfertur. Epiſt. 94.

Admirationem nobis parentes *auri argentique* fecerunt: & teneris, infuſa cupiditas altiùs ſedit, crevitque nobiſcum. Epiſt. 115.

[p] Sit ergo aliquis cuſtos, & aurem ſubinde pervellat, abigatque rumores, & reclamet populis laudantibus.... Neceſſarium eſt admoneri, & habere aliquem advocatum bonæ mentis, æque tanto fremitu falſorum, unam denique audire vocem ..... quæ tantis clamoribus ambitioſis exſurdato ſalutaria inſuſurret. Epiſt. 34.

reaſon,

reaſon, who ſhall point out to them the miſtakes that prevail in moſt of the diſcourſes and converſations of mankind, and lay before them certain rules, whereby to diſcern them.

But who muſt this monitor be? The maſter who has the care of their education? And ſhall he make ſet leſſons on purpoſe to inſtruct them upon this head? At the very name of leſſons they take the alarm, keep themſelves upon their guard, and ſhut their ears to all he can ſay, as tho' he were laying traps to enſnare them.

We muſt therefore give them maſters who can lye under no ſuſpicion or diſtruſt. [q] To heal or preſerve them from the contagion of the preſent age, we muſt carry them back into other countries and times, and oppoſe the opinions and examples of the great men of antiquity, whom the authors they have in their hands ſpeak of, to the falſe principles and ill examples, which miſlead the greateſt part of mankind. They will readily give ear to lectures, that are made by a Camillus, a Scipio, or a Cyrus; and ſuch inſtructions, concealed and in a manner diſguiſed under the name of ſtories, ſhall make a deeper impreſſion upon them, as they ſeem leſs deſigned, and thrown in their way by pure chance.

The taſte of real glory and real greatneſs declines more and more amongſt us every day. [r] New-raiſed families, intoxicated with their ſudden increaſe of fortune, and whoſe extravagant expences are inſufficient to exhauſt the immenſe treaſures they have heaped up, lead us to look upon nothing as truly great and valuable but wealth, and that in abundance; ſo that not only poverty, but a moderate income, is conſidered as an inſupportable ſhame, and all merit and ho-

[q] *Si velis vitiis exui, longè à vidorum exemplis recedendum eſt... Ad meliores tranſi. Cum Catonibus vive, cum Lælio, &c.* Senec. *Epiſt.* 104.

[r] Homines novi.... omnibus modis pecuniam trahunt, vexant: tamen ſumma lubidine divitias ſuas vincere nequeunt. Salluſt. *Catil.* cap. 20.

nour

nour are made to conſiſt in the magnificence of buildings, furniture, equipage and tables.

How different from this bad taſte are the inſtances we meet with in antient hiſtory? We there ſee dictators and conſuls brought from the plough. How low in appearance? [f] Yet thoſe hands, grown hard by labouring in the field, ſupported the tottering ſtate, and ſaved the commonwealth. [t] Far from taking pains to grow rich, they refuſed the gold that was offered them, and found it more agreeable to command over thoſe who had it, than to poſſeſs it themſelves. Many of their greateſt men, as Ariſtides among the Greeks, who had the management of the publick treaſures of Greece for ſeveral Years: Valerius Publicola, Menenius Agrippa, and many others among the Romans, did not leave wherewithal to bury them when they died; in ſuch honour was poverty among them, and ſo deſpiſed were riches. [u] We ſee a venerable old man, diſtinguiſhed by ſeveral triumphs, feeding in a chimney-corner upon the garden-ſtuff his own hands had planted and gathered. [w] They had no great ſkill in diſpoſing entertainments, but in return they knew how to conquer their enemies in war, and to govern their citizens in peace. [x] Magnificent in their temples and publick buildings, and declared enemies of luxury in private perſons, they contented themſelves with moderate houſes, which they adorned with the ſpoils of their enemies, and not of their countrymen.

Auguſtus, who had raiſed the Roman Empire to an higher pitch of grandeur than ever it had attained be-

[f] Sed illæ ruſtico opere attritæ manus ſalutem publicam ſtabilierunt. Val. Max. lib. 4. cap. 4.

[t] Curio ad focum ſedenti magnum auri pondus Samnites cùm attuliſſent, repudiati ab eo ſunt. Non enim aurum habere, præclarum ſibi videri dixit, ſed iis qui *haberent aurum* imperare. Cic. *de ſenect. n. 55.*

[u] Fabricius ad focum cœnat illas ipſas radices, quas in agro repurgando triumphalis ſenex vulſit. Senec. de Provid. cap. 3.

[w] Parum ſcitè convivium exorno. . . At illa multo optuma reipublicæ doctus ſum, hoſtes ferire, &c. Salluſt. Jugurt. cap. 85.

[x] In ſuppliciis deorum magnifici, domi parci. Catil. cap. 85.

fore,

nd who, upon ſight of the pompous buildings he
n Rome, [y] could vain-gloriouſly but truly boaſt,
ſhould leave a city all marble, which he had
ll brick: This Auguſtus, during a long reign
re than forty years, departed not one tittle
he antient ſimplicity of his anceſtors. [z] His
, whether in town or country, were exceeding
and his conſtant furniture was ſuch, as the
of private perſons would ſoon after have been
d of. He lay always in the ſame apartment,
t changing it as others did according to the
: and his cloaths were ſeldom any other, than
the empreſs Livia, or his ſiſter Octavia, had
r him.

ges of this nature make an impreſſion upon
people, and indeed upon every body. They
to the reflections which Seneca ſays he made
eing very ordinary baths in the country-houſe
io Africanus, where in his time they had car-
magnificence of them to an almoſt incredible
'Tis a great pleaſure, [a] ſays he, to me to com-
ipio's manners with ours. That great man,
or of Carthage, and honour of Rome, after
ng his field with his own hands, could waſh
in an obſcure corner, lye under a ſmall roof,
content to have his rooms floored with a ſorry
nt. But who now could be ſatisfied to live as
There is no man but looks upon himſelf as

m excoluit adeo, ut jure
is, marmoream ſe relin-
am lateritiam acceepiſſet.
n Aug. cap. 28.
tabat ædibus neque laxi-
ie cultu conſpicuis. Su-
ug. cap. 72.
ienti ejus & ſupellectilis
i apparet etiam nunc,
ctis atque menſis, quo-
que vix privatæ elegantiæ
cap. 73.
a me voluptas ſubit con-
m mores *Scipionis ac* noſtros. In hoc angulo ille Carthaginis horror, cui Roma debet quod tantum ſemel capta eſt, abluebat corpus laboribus ruſticis feſſum: exercebat enim opere ſe, terramque, (ut mos fuit priſcis) ipſe ſubigebat. Sub hoc ille tecto tam ſordido ſtetit: hoc illum tam vile pavimentum ſuſtinuit. At nunc quis eſt, qui ſic lavari ſuſtineat? Pauper ſibi videtur ac ſordidus, niſi parietes magnis & pretioſis orbibus refulſerint. *Sen. Epiſt. 86.*

poor

poor and ſordid, if his riches and magnificence do not extend themſelves even to his baths.

[b] How glorious is it, ſays he at another time, to ſee a man who had paſſed thro' the command of armies, the government of provinces, the honours of a triumph, and the moſt honourable offices of magiſtracy in Rome; and what is ſtill greater, to ſee Cato upon a ſingle horſe, without any other attendance, and his baggage behind him? Can any lecture in philoſophy be more uſeful than ſuch reflections?

How weighty are thoſe admirable words of the ſame Scipio we have been ſpeaking of, when he tells Maſiniſſa, that continence is the virtue he moſt valued himſelf upon, and that young men have leſs to fear from an army of enemies, than from the pleaſures which ſurround them on all ſides; and that whoever was able to lay a reſtraint upon his deſires, and ſubject them to reaſon, had gained a more glorious victory, than they had lately obtained over Syphax. *Non eſt, non (mihi crede) tantum ab hoſtibus armatis ætati noſtræ periculum, quantum ab circumfuſis undique voluptatibus. Qui eas ſua temperantia frœnavit ac domuit, næ multo majus decus majoremque victoriam ſibi peperit, quam nos Syphace victo habemus* [c].

He had a right to talk thus after the example of wiſdom he had given ſome years before, with reference to a young and beautiful Princeſs, who was brought him among the priſoners of war. Upon information that ſhe was promiſed in marriage to a young nobleman of the country, he cauſed her to be kept with as much care and caution as tho' ſhe were in her mother's houſe. And as ſoon as her lover arrived, he gave her back into his hands, with a diſcourſe full of that greatneſs and noble Roman ſpirit, which is now

[b] O quantum erat ſeculi decus, imperatorem triumphalem, cenſorium, & (quod ſuper omnia hæc eſt) Catonem uno caballo eſſe contentum, & ne toto quidem! Partim enim ſarcinæ, ab utroque latere dependentes, occupabant. Sen. Epiſt. 87.

[c] Tit. Liv. lib. 30. n. 14.

ſcarce

ſcarce any where to be met with but in books; and to compleat the glorious action, he added to the Princeſs's portion the ranſom which her father and mother had brought to redeem their daughter. This inſtance is the more extraordinary, [d] as Scipio was then young, under no matrimonial tye, and a conqueror. And this piece of generoſity gained him the inclinations of all Spain; [e] they looked upon him as a Deity come down from heaven in human ſhape, conquering all oppoſition more by his kindneſs and generoſity, than the force of his arms. Struck with admiration and aſtoniſhment, they cauſed this action to be engraved upon a [f] ſilver buckler, and preſented it to Scipio; a preſent far more valuable and glorious, than all the treaſures and triumphs whatſoever.

By examples like theſe young people are taught to have a ſenſe of what is excellent, to have a taſte for virtue, and to place their eſteem and admiration only upon real merit; they learn hence to paſs a right judgment upon mankind, not from what they outwardly appear to be, but from what they really are; to overcome popular prejudices, and not be led away by the empty ſhew of glaring actions, which often have no real greatneſs or ſolidity at bottom.

They learn hence to prefer acts of bounty and liberality to ſuch as more frequently attract the eyes and admiration of mankind; and to eſteem the ſecond Scipio Africanus no leſs for giving up all his eſtate to his elder brother, upon being adopted into a wealthy family, than for his conqueſt of Carthage and Numantia.

[d] Eximiæ formæ virginem ... acceritis parentibus & ſponſo inviolatam tradidit, & juvenis, & cœlebs, & victor. Val. Max. lib. 4. cap. 3.

[e] Veniſſe diis ſimillimum juvenem, vincentem omnia, cum armis, tum benignitate ac beneficiis. Tit. Liv. lib. 26. n. 50.

[f] M. Maſſieux, in his diſſertation upon votive bucklers, takes notice that Scipio upon his return to Rome carried his buckler along with him, and that in paſſing the Rhone it was loſt, with part of his baggage. It lay in the river till the year 1656, when it was drawn out by ſome fiſhermen. It is now in the King of France's cabinet.

They

They may here find it inſinuated, that a ſervice generouſly paid to a friend in diſtreſs, has the advantage of the moſt glorious victories. 'Tis the beautiful reflection of Cicero in one of his orations. The paſſage is extremely eloquent, and deſerves to have the whole art of it unravelled, and all its beauties pointed out to the young readers; but they ſhould certainly be taught to dwell upon the excellent principle that cloſes it. [s] Cicero lays open on the one ſide the military virtues of Cæſar, which he diſplays in their fulleſt light, by repreſenting them not only as ſuperior to his enemies, but as conqueror of the ſeaſons; on the other he deſcribes the generous protection he granted to an old friend, who was fallen into diſgrace, and reduced to want thro' an unforeſeen misfortune; and upon weighing theſe different qualities in the balance of truth, he pronounces in favour of the latter. "This, ſays he, was an action truly great, and "worthy our admiration. Let people paſs what "cenſure they pleaſe upon my judgment, but, in "my opinion, Cæſar's regard for the misfortunes of

[s] Multus equidem C. Cæſaris virtutes magnas incredibileſque cognovi. Sed ſunt cæteræ majoribus quaſi theatris propoſitæ, & pene populares: caſtris locum capere, exercitum inſtruere, expugnare urbes, aciem hoſtium profligare; hanc vim frigorum, hyememque, quam nos vix hujus urbis tectis ſuſtinemus, excipere; his ipſis diebus hoſtem perſequi, tum, cum etiam feræ latibulis ſe tegant, atque omnia bella jure gentium conquieſcant: ſunt ea quidem magna, quis negat? Sed magnis excitata ſunt præmiis ad memoriam hominum ſempiternam. Quo minus admirandum eſt eum facere illa, qui immortalitatem concupiverit. Hæc mira laus eſt, quæ non poetarum carminibus, non annalium monu*mentis celebratur, ſed prudentium* judicio extenditur: Equitem Romanum, veterem amicum ſuum, ſtudioſum, amantem, obſervantem ſui, non libidine, non turpibus impenſis cupiditatum atque jacturis, ſed experientia patrimonii amplificandi, labentem excepit, corruere non ſivit, ſuſtinuit re, fortuna, fide, hodieque ſuſtinet; nec amicum prudentem corruere patitur; nec illius animi aciem perſtringit ſplendor ſui nominis nec mentis quaſi luminibus officit altitudo fortunæ & gloriæ. Sint ſane illa magna, quæ revera magna ſunt. De judicio animi mei, ut volet quiſque ſentiat. Ego enim hanc in tantis opibus, tanta fortuna, liberalitatem in ſuos, memoriam amicitiæ reliquis omnibus virtutibus antepono. Pro Rabir. Poſt. n. 42, 43, 44.

"an

" an old friend, in ſo exalted a condition of fortune " and power, ought to be preferred to all his other " virtues."

I ſhall conclude theſe remarks with a paſſage in hiſtory very proper to inſtruct young gentlemen. Eurybiades the Lacedæmonian, generaliſſimo of the Greek allies on board the fleet, which was ſent againſt the Perſians, not bearing that Themiſtocles, the chief of the Athenians, who was but a youth, ſhould ſo ſtiffly oppoſe his opinion, lifted up his cane in a paſſion, and threatened to ſtrike him. What would our young officers have done upon ſuch an occaſion? Themiſtocles, without any concern, *Strike and welcome*, ſays he, *if you will but hear me.* Πάταξον μὲν ἄκουσον δέ. Eurybiades, ſurprized at his coolneſs, did indeed hear him, and following the advice of the young Athenian, gave battle in the Streights of Salamis, and obtained that famous victory, which ſaved Greece, and acquired Themiſtocles immortal glory.

An underſtanding maſter knows how to make an advantage of ſuch an occaſion, and will not fail to obſerve to his ſcholars, that neither amongſt the Greeks or Romans, thoſe conquerors of ſo many nations, and who certainly were very good judges of a point of honour, and perfectly underſtood wherein true glory conſiſted, was there ſo much as one ſingle inſtance of a private duel in the courſe of ſo many ages. This barbarous cuſtom of cutting one another's throats, and expiating a pretended injury in the blood of one's deareſt friends; this barbarous cuſtom, I ſay, which now-a-days is called nobleneſs and greatneſs of ſoul, was unknown to thoſe famous conquerors. " They reſerved, ſays [h] Salluſt, their hatred and re- " ſentment for their enemies, and contended only for " glory and virtue with their own countrymen." *Jurgia, diſcordias, ſimultates cum hoſtibus exercebant: cives cum civibus de virtute pugnabant.*

[h] Catil. c. 9.

'Tis

[i] 'Tis juſtly obſerved, that nothing is more apt to inſpire ſentiments of virtue, and to divert from vice, than the converſation of men of worth, as it makes an impreſſion by degrees, and ſinks deep into the heart. The ſeeing and hearing them often will ſerve inſtead of precepts, and their very preſence, tho' they ſay nothing, ſpeaks and inſtructs. And this advantage is chiefly to be drawn from the reading of authors. It forms a kind of relation betwixt us and the greateſt men of antiquity. We converſe with them; we travel with them; we live with them; we hear them diſcourſe, and are witneſſes of their actions; we enter inſenſibly into their principles and opinions; and we derive from them that noble greatneſs of ſoul, that diſintereſtedneſs, that hatred of injuſtice, and that love for the publick good, which make ſo bright a figure in every part of their hiſtory.

When I talk thus, it is not that I think moral reflections ſhould be largely inſiſted on. If we would make an impreſſion, our precepts ſhould be ſhort and lively, and pointed as a needle. 'Tis the ſureſt way to give them entrance into the mind, and fix them there. *Non multis opus eſt, ſed efficacibus. Facilius intrant, ſed & hærent*, ſays Seneca; and he adds a very proper compariſon to the ſubject. [k] 'Tis with theſe reflections, ſays he, as with ſeed, which is ſmall in itſelf, but if caſt into a well-prepared ſoil, unfolds by degrees, till at laſt it inſenſibly grows to a prodi-

[i] Nulla res magis animis honeſta induit, dubioſque & in pravum inclinabiles revocat ad rectum, quàm bonorum virorum converſatio. Paulatim enim deſcendit in pectora; & vim præceptorum obtinet frequenter audiri, aſpici frequenter. Occurſus meherculè ipſe ſapientum juvat; & eſt aliquid quod ex magno viro vel tacente proficias. Sen. Epiſt. 94.

[k] Seminis modo ſpargenda ſunt: *quod quamvis* ſit exiguum, cum occupavit idoneum locum, vires ſuas explicat, & ex minimo in maximos auctus diffunditur. Idem facit oratio. Non latè patet, ſi aſpicias; in opere creſcit. Pauca ſunt, quæ dicuntur; ſed ſi illa animus bene exceperit, convaleſcunt & exſurgunt. Eadem eſt, inquam, præceptorum conditio, quæ ſeminum. Multum efficiunt, etſi anguſta ſunt: tantum, ut dixi, idonea mens rapiat illa, & in ſe trahat. Sen. Epiſt. 38.

gious increaſe. Thus the precepts we ſpeak of are oft but a word, or a ſhort reflection, but this word and reflection, which in a moment ſhall ſeem loſt and gone, will produce their effect in due time.

We muſt not therefore expect an immediate good effect, and much leſs a general one. It ſuffices if a ſmall number profit by it, and the republick be much the better for it. [l] 'Tis Cicero's reflection upon a like occaſion, having juſt before obſerved, that the good education of youth was the beſt ſervice that could be done to the ſtate, eſpecially at a time of ſuch boundleſs licentiouſneſs, that all poſſible meaſures ſhould be taken to reſtrain it.

The Third Object of Inſtruction.

The Study of Religion.

WHAT we have lately obſerved of the care which maſters ought to take in laying before their ſcholars the principles and examples of virtue to be found in authors, reaches no farther than the forming of youth to honeſty and probity, to the making them good citizens, and good magiſtrates. 'Tis indeed a great deal, and whoever is ſo happy as to ſucceed in it, does a conſiderable ſervice to the publick. But were he to ſtop here, he would have cauſe to fear the reproach we read in the goſpel, [m] *What do ye more than others? Do not even the heathens ſo?*

The heathens indeed have carried this matter to ſuch a degree of delicacy, as might make us aſhamed.

[l] Quod munus reipublicæ afferre majus meliuſve poſſumus, quam ſi docemus atque erudimus juventutem, his præſertim moribus atque temporibus, quibus ita prolapſa eſt, ut omnium opibus refrænando atque coercenda ſit. Nec vero id effici poſſe confido, quod ne poſtulandum quidem eſt, ut omnes adoleſcentes ſe ad ſtudia convertant. Pauci utinam! quorum tamen in reipublica latè patere poterit induſtria. Cic. de Divin. l. 2. n. 4, 5.

[m] Matt. v. 47.

I ſhall

I ſhall here mention a few paſſages of Quintilian, one of the maſters of paganiſm, and at the ſame time a perſon of great abilities, and great probity.

In the excellent treatiſe of rhetorick he has left us [n] he lays it down as a rule in forming a perfect orator that none but a good man can be ſo; and conſequently he looks upon it as a neceſſary qualification, that he ſhould not only be able to ſpeak well, but alſo poſſeſs all the moral virtues.

The precautions he takes for the education of a perſon deſigned for ſo noble an employment are aſtoniſhing. [o] He extends his care to the cradle, and well knowing how deep the firſt impreſſions generally are, eſpecially towards ill, he requires that in the choice of all around him, nurſes, ſervants, and children of the ſame age, a principal regard ſhould be paid to good morals.

[p] He looks upon the blind indolence of parents towards their children, and their neglect to preſerve in them the valuable treaſure of modeſty, as the original of all diſorders; [q] and inveighs ſeverely againſt that indulgent education, which is called indeed kind and tender, but ſerves only to enervate at once both the body and mind. [r] He particularly recommends the throwing all ill diſcourſe and bad examples at a diſtance, leſt children ſhould be infected with them, before they are ſenſible of their danger, and the habit of vice become a ſecond nature in them.

[n] Oratorem inſtituimus illum perfectum, qui eſſe niſi vir bonus non poteſt; ideoque non dicendi modo eximiam in eo facultatem, ſed omnes animi virtutes exigimus. Qu. in Procem. lib. 1.

[o] Et morem quidem in his haud dubie prior ratio eſt. . . Natura tenaciſſimi ſumus eorum, quæ rudibus annis percipimus. . . Et hæc ipſa magis pertinaciter hærent, quæ deteriora ſunt. Lib. 1. c. 7.

[p] Cæca ac ſopita parentum ſocordia. . . Negligentia formandi cuſtodiendique in ætate prima pudoris. Ibid. c. 3.

[q] Utinam liberorum noſtrorum mores non ipſi perderemus! — Mollis illa educatio, quam indulgentiam vocamus, nervos omnes & mentis & corporis frangit. Ibid.

[r] Omne convivium obſcœnis canticis ſtrepit, pudenda ſpectantur. Fit ex his conſuetudo, deinde natura. Diſcunt hæc miſeri, antequam ſciant vita eſt. Lib. 1. cap. 3.

[r] He adviſes carefully to reſtrain the firſt ſallies of the paſſions, and to make every thing ſubſervient to the inculcating of morality; that the copies ſet them by their writing-maſters ſhould contain ſome uſeful ſentences or maxims for the conduct of life; and that they ſhould alſo be taught the ſayings of great men by way of diverſion.

But in the choice of a preceptor or a tutor he is extremely rigid. The moſt virtuous man is ſcarce enough for him, and the moſt exact diſcipline too little. [s] *Et præceptorem elegere ſanctiſſimum quemque (cujus rei præcipua prudentibus cura eſt) & diſciplinam quæ maximè ſevera fuerit, licet.* And the reaſon he gives for it is admirable. It is, ſays he, that the wiſdom of the maſter may preſerve their innocence in their tender years, and when afterwards they ſhall become leſs eaſy to be governed, his gravity by commanding their reſpect may keep them within the bounds of their duty. [t] *Ut & teneriores annos ab injuria ſanctitas docentes cuſtodiat, & ferociores a licentia gravitas deterreat.*

One of the moſt beautiful and moſt noted paſſages in Quintilian is where he handles the famous queſtion, which is moſt profitable, a private or a publick education. He determines in favour of the latter, and gives ſeveral reaſons for it, which appear to be very convincing. [u] But he declares from the beginning, that if publick ſchools were at all prejudicial to morality, how uſeful ſoever they might be for inſtruction in the ſciences, there could be no diſpute, but virtue was infinitely preferable to eloquence.

[r] Protinus ne quid cupidè, ne quid improbe, ne quid impotenter faciat monendus eſt puer. Ibid. cap. 4.

Ii quoque verſus, qui ad imitationem ſcribendi proponentur, non otioſas velim ſententias habeant, ſed honeſtum aliquid monentes. Proſequitur hæc memoria in ſenectutem, & impreſſa animo rudi, uſque ad mores proficiet. . . Etiam dicta clarorum virorum ediſcere inter luſum licet. Ibid. c. 2.

[s] Ibid. cap. 3.

[t] Lib. 2. cap. 2.

[u] Si ſtudiis quidem ſcholas prodeſſe, moribus autem nocere conſtaret, potior mihi ratio vivendi honeſtè, quàm vel optimè dicendi, videretur. Lib. 1. c. 3.

When he comes to ſpeak of reading, [w] he ſays it ſhould be managed with precaution, leſt young people in an age ſuſceptible of deep impreſſions, ſhould learn not only what is inelegant, but vicious and diſhoneſt. [x] With this view he abſolutely forbids the reading of any thing lewd or licentious; he allows of comedies only at a time when the morals are ſecure; and recommends the choice not of authors alone, but of paſſages to be picked out of their works. "For my part, "ſays he, I own there are certain places in Horace, "which I would not explain." *Horatium in quibuſdam nolim interpretari.*

Beſides the precepts and examples of virtue which reading will furniſh, he thinks it expedient, that the preceptor ſhould every day artfully introduce into his applications, ſome maxim, or principle, that may be of uſe in the conduct of life; *plurimus ei de honeſto ac bono ſit ſermo*; [y] as what is delivered by the maſter's tongue, whom good ſcholars never fail both to love and reverence, makes a much greater impreſſion than what is barely read. Quintilian explains himſelf thus in his directions how to correct compoſitions, but the obſervation holds ſtill ſtronger with reſpect to morals.

Now can this point be carried to a greater degree of perfection? Or does it ſeem poſſible for Chriſtian maſters to go beyond it? Do all of them proceed ſo far? And yet 'tis certain, if their righteouſneſs, if their ſcrupuloſity in this matter, does not exceed that of the heathen, *they ſhall in no wiſe enter into the kingdom of heaven.*

[w] Cætera admonitione magna egent; imprimis, ut teneræ mentes, tracturæque altius quicquid rudibus & omnium ignaris inſederit, non modo quæ diſerta, ſed vel magis quæ honeſta ſunt, diſcant. Ibid. cap. 14.

[x] Admoveantur, ſi fieri poteſt, ſi minus, certe ad firmius ætatis robur reſerveantur. . . cum mores in tuto fuerint. . . . In his non auctores modo, ſed etiam partes operis elegeris. Ibid.

[y] Licet enim ſatis exemplorum ad imitandum ex lectione ſuppediter, tamen viva illa, ut dicitur, vox alit, plenius, præcipueque præceptoris, quem diſcipuli, ſi modo recte ſunt inſtituti, & amant & verentur. Lib. 2. cap. 2.

Thus

ius after they have laboured to inſtill principles of ty and probity into youth, there is ſomething iore eſſential and important left behind, which nake them Chriſtians.

ie firſt qualities are highly valuable in themſelves, ety is in a manner the ſoul of them, and infinitely their worth. And though this afterwards through olence of paſſion ſhould chance to be neglected, ı advantage to have the moral virtues remain; would be very happy, if perſons in place, and ited to preſide over others, would always keep a Roman probity. For which reaſon we can- : too diligent in planting this good ſeed in the of young perſons, and preſſing theſe principles them.

: religion ſhould be the thing aimed at in all our rours, and the end of all our inſtructions. Though not conſtantly in our mouths, it ſhould be al- in our minds, and never out of ſight. Whoever but a ſlight view of the old ſtatutes of the uni- ', which relate to maſters and ſcholars; of the nt prayers and ſolemnities preſcribed for implor- ie divine aſſiſtance; of the publick proceſſions ited for every ſeaſon of the year; of the days for the interruption of their publick ſtudies, that nay have time allowed more duly to prepare for lebration of the great feaſts, and the receiving the ients; may eaſily diſcern that the intention of pious mother is to conſecrate and ſanctify the ; of youth by religion, and that ſhe would not them ſo long in her boſom, but with a view to rate them to Jeſus Chriſt. [z] *Children of whom el in birth again, until Chriſt be formed in you.* s with this deſign ſhe has ordered, that in every beſides their other exerciſes of piety, the ſcholars daily repeat certain ſentences taken from the cripture, and eſpecially from the New Teſta- that their other ſtudies might be in a manner

[z] *Gal vi. 19.*

ſeaſoned by this divine ſalt. *Quibus ſi addatur quotidiana ſcripturæ ſacræ quantulacunque mentio, hoc velut divino ſale reliqua puerorum ſtudia condientur.* She conſents, they ſhould derive a beauty and elegancy of thought and expreſſion from Pagan writers, thoſe precious veſſels they have a right to borrow of the Ægyptians. But ſhe fears leſt the wine of error ſhould be given to young perſons to drink out of ſuch poiſoned cups, according to St. Auguſtine's complaint, unleſs the voice of Jeſus Chriſt, the ſole maſter of mankind, is heard amidſt the many profane voices with which the ſchools continually reſound. *Petamus ſane a profanis authoribus ſermonis elegantiam, & ab iis verborum optimam ſupellectilem mutuemur. Sunt illa quaſi pretioſa vaſa, quæ ab Ægyptiis furari ſine piaculo licet. Sed abſit ut in iis (quemadmodum olim Auguſtinus de ſuis magiſtris conquerebatur) incautis adoleſcentibus vinum erroris ab ebriis doctoribus propinetur. Qui autem poterimus id vitare periculi, niſi tot profanis ethnicorum hominum vocibus inſeratur divina vox, chriſtianiſque ſcholis, ut decet, quotidie interſit, imo præſideat, unus hominum magiſter Chriſtus?* She looks upon this pious exerciſe as a ſafe preſervative, and an effectual antidote, to guard and ſtrengthen young perſons upon their going abroad into the world againſt the allurements of pleaſure, the falſe principles of a corrupted age, and the contagion of ill example. *Scilicet ætas illa ſimplex, docilis, innocens, plena candoris & modeſtiæ, necdum imbuta pravis artibus, accipiendo Chriſti evangelio maxime idonea eſt. Sed, proh dolor! brevi illam morum caſtitatem inficiet humanarum opinionum labes, ſeculi contagio, conſuetudiniſque imperioſa lex: brevi omnia trahens ad ſe blandis cupiditatum lenociniis voluptas tenerum puerilis innocentiæ florem ſubvertet, niſi contra dulce illud venenum adoleſcentium mentes ſeveris Chriſti præceptis tanquam cœleſti antidoto muniantur.*

The parliament, whoſe buſineſs it is to ſee that the ſtatutes of the univerſity be well obſerved, in a general ordinance paſſed in regard to one of the colleges,

injoins

injoins the principal to take care, [b] *That the ſchools paſs no day without getting by heart ſome ſmall portion of the holy ſcripture according to the direction of the ſtatutes belonging to the faculty of arts.*

The ſhort reflections the profeſſor makes upon the ſentence they are to learn, joined to the inſtruction which is regularly made in each claſs upon every Saturday, are ſufficient to give young perſons a reaſonable tincture of the doctrines of Chriſtianity. And if they will not learn it at that age, when can it be expected from them? For the time that follows is uſually engroſſed by vain amuſement, trifles and pleaſures, or elſe employed in buſineſs.

The principles derived from the reading of ſcripture will be of uſe, as an [c] ingenious writer of the preſent age has well obſerved, to correct abundance of things which occur in the works of profane authors, "and have been inſerted there by the ſpirit of the devil, with a view to deceive mankind by a falſe "luſtre, which renders vice agreeable to us, from its "being repreſented with a turn of wit."

By this light we may be able to diſcover in the heathen writings both thoſe valuable ſparks of truth which diffuſe a brightneſs around them in relation to the being of a God, and the worſhip that is due to him, and the groſs errors which ſuperſtition has blended with them. For nothing but divine revelation can ſerve us for an aſſured guide through ſuch a mixture of light and darkneſs. And without it what have the people moſt eſteemed for their underſtanding and knowledge been, but a blind and ſenſeleſs generation, a fooliſh people, without wiſdom? 'Tis the idea the ſcripture gives us of them in ſeveral places [d]. The Greeks and Romans were civilized nations, polite, and abounding with perſons well ſkilled in arts and ſciences. They had their orators, philoſophers, and ſtateſmen; and ſeveral

[b] Arret of the 27th of *June*, 1703. [c] M. Nicole.
[d] *Deut. xxxii. 21.*

among them were lawgivers, interpreters of laws, and miniſters of juſtice. And yet among ſo many perſons, who ſeemed to have underſtanding in the eyes of men, God could diſcover none but fools and children. *Dominus de cælo proſpexit ſuper filios hominum, ut videat ſi eſt intelligens.... Non eſt uſque ad unum.*

Aſk the ſages of theſe nations what it is they adore; what it is they hope from the worſhip they pay to their deities; what they are themſelves, or what they hereafter ſhall be; what is the ſource and rule of duties; what the origin of the magiſtrate's authority; and what the end of republicks: You will be ſurprized to ſee what very infants they are with reference to theſe important queſtions, differing little from bees and ants, who live in commonwealths, and obſerve certain laws, without knowing what it is they do.

They have diſcovered indeed ſome faint glimmerings of the conſequences of original ſin, but without being able to point out the ſpring and principle of it. The miſeries of man coming into the world cannot poſſibly be deſcribed in more lively colours, than Pliny has done it in the beautiful preface to his ſeventh book. He repreſents the proud animal, deſtined (as he ſays) to command over the univerſe, as bereaved of all power to help himſelf, bathed in his tears, and moaning with pain, in a cradle bound hand and foot, the unhappy ſcorn of nature [e]; who ſeems to have uſed him as a ſtepmother rather than a parent, beginning a ſorrowful life by puniſhment, without any other offence, than that of being born. *Jacet manibus pedibuſque devinctus, flens, animal cæteris imperaturum, & a ſuppliciis vitam auſpicatur, unam tantum ob culpam, quia natum eſt.* All the concluſion Pliny draws from this condition is, that 'tis aſtoniſhing man ſhould be proud, who took his riſe from ſo low a beginning. *Heu dementiam ab iis initiis exiſtimantium ad ſuperbiam ſe genitos!*

[e] *Ut non ſit ſatis æſtimare, parens melior homini an noverca fuerit.*

Cicero,

Cicero, in a book we have loſt, except ſome few valuable fragments preſerved by [f] St. Auguſtine, had before Pliny drawn a deſcription of the ſtate of man very like this, except that he there adds certain particulars, which more directly expreſs the conſequences of original ſin, as pointing out the natural corruption of the ſoul, and the baſe and ſervile ſubjection of mankind to all ſorts of paſſions, and their unhappy inclination to vice and depravity; and yet ſo as that ſome few rays of divine light and unextinguiſhed ſparks of reaſon may ſtill be diſcerned in them. [g] *In libro tertio de republica Tullius hominem dicit, non ut a matre, ſed ut a noverca natura editum in vitam, corpore nudo, fragili, & infirmo; animo autem anxio ad moleſtias, humili ad timores, molli ad labores, prono ad libidines; in quo tamen ineſſet tanquam obrutus quidem divinus ignis ingenii & mentis.*

Xenophon, in his [g] Cyropædia, ſpeaks of a young nobleman of Media, who having yielded to a temptation he had no diſtruſt of, ſo confident was he of his own ſtrength, confeſſes his weakneſs to Cyrus, and tells him he found he had two ſouls; that one of them, which inclined him to do well, had always the ſuperiority in his Prince's preſence; but that the other, which led him to do ill, generally got the better, out of his ſight. Can there be a more juſt deſcription of concupiſcence?

The philoſophers themſelves were ſenſible of this difficulty, and fell not far ſhort of the Chriſtian belief, as St. Auguſtine obſerves [h], by looking upon the errors and miſeries with which human life abounds as the effect of divine juſtice which thus puniſhed us for certain faults committed in another life, that were not leſs real, though to us unknown.

[f] *S.* Auguſt. lib. 4. contra Julian. cap. 12. n. 60.

[g] Lib. 6.

[h] Ex quibus humanæ vitæ erroribus & ærumnis fit, ut interdum *veteres illi. . . . qui nos ob aliqua* ſcelera ſuſcepta in vita ſuperiore pœnarum luendarum cauſa natos eſſe dixerunt, aliquid vidiſſe videantur. Cicer. in Hortenſio apud S. Auguſt. contr. Julian. lib. 4. cap. 15. n. 78.

The ſurpriſing mixture we perceive in ourſelves of baſeneſs and grandeur, of weakneſs and ſtrength, of love for truth and credulity of error, of deſires of happineſs and ſubjection to miſery, which is the ſtate of fallen man ſince Adam, was a riddle they could not explain. They experienced all theſe different diſpoſitions in themſelves, without knowing the cauſe from whence they aroſe, as St. Auguſtine obſerves of Cicero [i]. *Rem vidit, cauſam neſcivit.* [k] And how could they poſſibly know it, who were entirely ignorant of the holy ſcriptures, which alone are able to reſolve theſe difficulties, by laying before us the fall of the firſt man, and the effects of original ſin?

But when the principles, revelation teaches us upon this ſubject, are once laid down, [l] then the profane writers, by a ſlight alteration of their expreſſions and opinions, may become Chriſtians, as St. Auguſtine remarks, and be even very uſeful to us in matters of religion.

We find amongſt them expreſs proofs of the immortality of the ſoul, and the rewards and puniſhments of another life. We learn from them that there is a neceſſarily exiſtent and ſupreme Being, independent, and eternal, whoſe providence is univerſal, and extends to the ſmalleſt particulars; whoſe goodneſs prevents all the neceſſities of man, and heaps benefits upon him; whoſe juſtice puniſhes publick diſorders by publick calamities, and relents upon repentance; whoſe infinite power diſpoſes of kingdoms and empires, and abſolutely decides the fate of private men and nations. This Being they obſerve is every where preſent and careful over all, hears our prayers, receives our vows, regards our oaths, and puniſhes ſuch as break them; he penetrates into the obſcureſt receſſes of the conſcience, and troubles it with remorſe; deprives

[i] S. Auguſt. contr. Julian. cap. 12. n. 60.

[k] Harum literarum illi atque *hujus veritates* expertes, quid de *hâc re ſapere* potuerunt? Ibid. cap. 15.

[l] Paucis mutatis verbis atque ſententiis Chriſtiani fierent. S. Aug. de doct. Chriſt. cap. 4.

ſome

ſome of prudence, reflection, and courage, which he beſtows upon others; protects innocence, favours virtue, hates vice, and frequently puniſhes it in this life; takes a pleaſure in humbling the proud, and depriving the unjuſt of the power they abuſe.

How great an advantage may a judicious maſter draw from all theſe important truths, and many others of a like nature, which appearing every day under different views, form by degrees a ſecret, internal, and in a manner natural conviction in the mind, which may afterwards be better able to keep its ground againſt the force of infidelity?

To make youth ſenſible likewiſe of the ineſtimable happineſs they enjoy from being born within the boſom of the Chriſtian religion, it may not be unſerviceable to lay before them, with what contempt the moſt illuſtrious among the heathen writers have treated Chriſtianity in its birth, though even then it broke out with a moſt tranſcendent brightneſs. I ſhall here mention only two or three paſſages.

Tacitus, ſpeaking of the burning of Rome, which was believed by all the world to have been ſet on fire by Nero, [m] ſays, "That the Emperor endeavoured "to ſtifle that general belief by throwing the cauſe "and odium of the fire upon the people called Chri-"ſtians, whom he ordered to be tortured in the moſt "cruel manner. Theſe, ſays he, were an infamous "ſet of men, abhorred by all mankind, as guilty of "the moſt deteſtable crimes. They derived their "name, continues the hiſtorian, from one Chriſt, "whom Pontius Pilate, the governor of Judea, had "put to death under the reign of Tiberius. This

[m] Abolendo rumori Nero ſubdidit reos, & quæſitiſſimis pœnis affecit, quos per flagitia inviſos vulgus Chriſtianos appellabat. Auctor nominis ejus Chriſtus, qui Tiberio imperitante per procuratorem Pontium Pilatum ſupplicio affectus erat. *Repreſſaque in præſens exitiabilis ſuperſtitio rurſus erumpebat, non modo per Judæam, originem ejus mali, ſed per urbem etiam, quo cuncta undique atrocia aut pudenda confluunt celebranturque.* Tacit. Annal. lib. 15. cap. 44.

" pernicious ſect, after having been ſuppreſſed for " ſome time, ſprung up again not only in Judea, " which was the place of its birth, but alſo at Rome, " which is in a manner the ſink of all the filth in " the world." He then adds, they were not ſo properly convicted of the crime they were accuſed of, as of the hatred of all mankind. *Haud perinde in crimine incendii, quam odio humani generis convicti ſunt.* Suetonius [n], ſpeaking of the ſame burning of Rome, gives us a like idea of Chriſtianity, which he treats as a novel ſuperſtition mixed with magick. *Affecti ſuppliciis Chriſtiani, genus hominum ſuperſtitionis novæ ac maleficæ.*

Thoſe great genius's, ſays M. de Tillemont, reciting this fact, who were ſo careful to find out truth in hiſtory and matters of indifference, were very cool upon a point which it moſt nearly concerned them to know. They could condemn the injuſtice of Princes in their works, who inflicted puniſhments without full information of the crimes ſuppoſed to be committed, and yet not be aſhamed to fall into the ſame injuſtice, by hating for imaginary offences perſons in whom they ſaw nothing but what they were obliged to commend.

There is cauſe to believe, that the paſſage of Quintilian concerning [o] *the author of the Jewiſh ſuperſtition, who drew after him a multitude of followers, pernicious to all other people,* is to be underſtood of Jeſus Chriſt, and not of Moſes; as in the beginning of Chriſtianity it was very uſual to confound the Chriſtians with the Jews. We might juſtly be ſurpriſed, that a man of Quintilian's character, who appears upon all other occaſions to have wrote with ſo much candour and moderation, and who had the good fortune to live in a [p] family abounding with Chriſtians

[n] In Ner. cap. 16.

[o] Eſt conditoribus urbium infamiæ, *contraxiſſe* aliquam perniciolam cæteris gentem, qualis eſt primus Judaicæ ſuperſtitionis auctor. Quintil. lib 3. cap. 9.

[p] Quintilian was tutor to two young Princes, children of Flavius Clemens

Chriſtians of reputation, and fruitful in martyrs, ſhould paſs ſuch a judgment upon Chriſtianity, if we did not know, that faith is not the fruit of reaſon and a good underſtanding, but the free gift of the divine mercy. A writer, who was capable of carrying his flattery to ſuch an exceſs as to acknowledge an Emperor like Domitian for a God, was a fit perſon to blaſpheme Jeſus Chriſt and his religion.

The epiſtle of Pliny the younger to the Emperor Trajan concerning the Chriſtians is very famous. We there ſee an adherence to Chriſtianity treated as infatuation, obſtinacy, and folly, and under that vain pretext puniſhed as the moſt enormous of all crimes whatſoever. Pliny is doubtful in this caſe, whether repentance may deſerve pardon, or whether it be uſeleſs to ceaſe to be a Chriſtian, when a man has once been ſo; whether the name alone was to be puniſhed in them, or the crimes affixed to it. "Thoſe "whom I have examined, ſays he, declared their "whole fault to have been, that on a certain day "they met together before ſun-riſe to ſing praiſes al-"ternately to Chriſt as God; that they engaged "themſelves by oath to do no wickedneſs, not to "ſteal or commit adultery; to keep their word in-"violably, and give back whatever they were en-"truſted with, if re-demanded; that after this the "meeting broke up, and they aſſembled again to "take a repaſt in common, in which there was no-"thing criminal." He owns however that he had cauſed as many to be puniſhed as had perſiſted in their confeſſion, not doubting but their ſtiffneſs and inflexible obſtinacy deſerved correction, though Chriſtianity had not made them criminal.

The Emperor anſwered, "That he ſhould for-"bear to make enquiry after the Chriſtians, but in "caſe any of them were brought before him, and "accuſed in form, he ſhould cauſe them to be pu-

Clemens, who, together with his ſame name, had the honour to wit Domitilla, and a niece of the ſuffer for Jeſus Chriſt.

"niſhed; but with this reſtraint, that if they de-
"nied the charge, and made good their aſſeveration
"by ſacrificing to the gods, they ſhould then be
"treated as innocent. . . And farther, adds Trajan,
"we ought in no kind of crime to admit of libels
"and informations without the name of the accuſer
"ſubſcribed; for the example here might prove per-
"nicious, and is very different from our maxims."

There are many ſuch paſſages as theſe to furniſh us with reflections proper to give young perſons a notion of the ſanctity and purity of the Chriſtian religion, the wilful and criminal blindneſs of the moſt underſtanding men among the Heathen, the ſhocking injuſtice of the moſt moderate and wiſeſt Princes the Romans ever had, and the evident inconſiſtency of their edicts againſt the Chriſtians; ſince before they could condemn them, they were obliged we ſee to renounce not only all equity, but good ſenſe and right reaſon. "Imperial injunction, [q] cries Tertullian, "ſpeaking of this letter of Trajan, why are you "thus inconſiſtent? If you direct the condemnation "of a crime, why do you not order a ſtrict enquiry "to be made after the criminals? And if you forbid "the enquiry, why do you not enjoin the abſolution "of the offence?" In my opinion young perſons ſhould not be ſuffered to leave the college till they have read ſome ſuch paſſages as theſe in heathen authors, as ſeveral of them carry with them a proof of the holineſs and truth of the Chriſtian religion, and are capable of inſpiring them with a reverence for it.

But the ſureſt and moſt effectual way of inſtilling the ſentiments of piety into young perſons, is to have a maſter over them, who has a lively ſenſe of it himſelf. Then every thing about him ſpeaks and inſtructs, and conſpires to raiſe a reſpect and eſteem for religion, though ſeemingly engaged upon another ſubject. For this is more properly the buſineſs of the

[q] Tertul. Apol. cap. 2.

heart,

heart, than of the underſtanding; [r] and it is with virtue as with the ſciences, the way of teaching it by examples is far more ſhort and ſure than that of precepts.

This character moſt eminently prevailed in St. Auguſtine, and the account he has left us of the manner he taught his diſciples, may be of very great advantage both to maſters and ſcholars. We may learn from thence, that the moſt eſſential qualification of a Chriſtian maſter is to have for his diſciples that godly jealouſy [f] St. Paul ſpeaks of, which kindles in him an ardent zeal for their ſalvation, and renders him extremely careful to avoid whatever may be in the leaſt injurious to it.

[t] That great Saint, after his converſion, retired into the country with ſome of his friends, and there inſtructed two young perſons, who were named Licentius and Trygetius. He eſtabliſhed regular conferences, in which each of them was to ſpeak upon the different ſubjects that were propoſed. Each defended his own opinion, and anſwered the queſtions and difficulties objected to him; and what was urged on both ſides was ſet down in writing. Trygetius one day let drop an anſwer, which was not altogether ſo exact as it ſhould have been, and deſired that it might not be put down. [u] Licentius briskly oppoſed him, and inſiſted upon its being written. They both grew warm upon the matter, as is natural to young people, ſays St. Auguſtine, or rather to mankind, who all have their ſhare of vanity and pride.

St. Auguſtine ſharply reprimanded Licentius, and put him out of countenance. The other, overjoyed at the trouble and confuſion in which he ſaw his rival,

[r] Longum iter eſt per præcepta, breve & efficax per exempla. Senec. Epiſt. 6.

[f] 2 Cor xi. 2.

[t] S. Auguſt. lib. 1. de Ordin. cap. 10.

[u] Cum *Trygetius verba ſua* ſcripta eſſe nollet, urgebat Licentius ut manerent, puerorum ſcilicet more, vel potius hominum, proh nefas, omnium; quaſi verò gloriandi cauſa inter nos illud ageretur. Ibid.

could not diſſemble his ſatisfaction. The holy man was ſenſibly touched with grief upon diſcovering the ſecret indignation of the one, and the malicious joy of the other, and turning to them both, "Is this, ſays "he, your conduct? and this that love of truth I "flattered myſelf but a moment ago you were both "inflamed with?" And after ſeveral remonſtrances, he concludes thus, "My dear children, I intreat you, "not to add to my afflictions, which are already too "great. If you are at all ſenſible how much I e- "ſteem and love you, and how dear your ſalvation is "to me; if you are perſuaded, that I deſire no ad- "vantage for myſelf, more than I do for you; if, in "calling me your maſter, you think you owe me "any return of love and affection, all the acknow- "ledgment I require from you, is, that you ſtudy to "become good men; *boni eſtote.*" The tears in the mean while ran down his cheeks in abundance, and finiſhed the work his diſcourſe had begun. His diſciples, extremely affected with what he had ſaid, had now no other care but to comfort their maſter by a ſpeedy repentance for the preſent, and ſincere promiſes of amendment for the future.

Did the fault then of theſe young perſons deſerve, that their maſter ſhould be ſo very much grieved at it? Or was there any thing more than what is uſual in ſuch kind of diſputes? And ſhall we not by diſallowing of that vivacity and ſenſibility extinguiſh all ardour of ſtudy, and weaken the force of an incentive, which ſeems neceſſary to that age?

That was not the meaning of St. Auguſtine. He ſtrove only to reſtrain a noble emulation within juſt bounds, and hinder it from degenerating into pride, the greateſt diſeaſe to which mankind is ſubject. He was far from being inclined to heal it by another, which perhaps is no leſs dangerous, I mean, ſloth and indolence. "I ſhould have cauſe to complain, [x] ſays

[x] Me miſerum, ſi neceſſe erit vitia decedere ſine aliorum vitiorum *tales etiamnunc perpeti,* à quibus ſucceſſione non poſſunt!

"he,

" he, if my diſciples were ſuch, that I could not cor-
" rect one vice in them without introducing another.'

The heathen writers have not carried this point to ſuch a degree of nicety. They agree indeed that the ambition we here ſpeak of is a vice, but by an extravagant contradiction repreſent it as a vice, which is frequently the cauſe of virtue in young men; [y] *Licet ipſa vitium ſit ambitio, frequenter tamen cauſa virtutum eſt*; and they uſe their utmoſt endeavours [z] to nouriſh and increaſe the diſeaſe. Chriſtianity alone adminiſters an univerſal remedy, declares war againſt vice in general, and reſtores man to perfect health. Philoſophy, with all its moſt excellent precepts, is inſufficient for that purpoſe.

To ſum up all in a few words, reaſon then, after having graced the underſtanding of a ſcholar with the knowledge of all human ſciences, and ſtrengthened his heart with all the moral virtues, muſt at length reſign him into the hands of religion, that he may learn from thence how to make a right uſe of all that has been taught him, and be conſecrated for eternity. Reaſon ſhould inform him, that without the inſtructions of this new maſter, all his labour would be but a vain amuſement, as it would be confined to earth, to time, to a trifling glory, and a frail happineſs; that this guide alone can lead man up to his beginning, carry him back into the boſom of the divinity, put him in poſſeſſion of the ſovereign good he aims at, and ſatisfy his immenſe deſires with a boundleſs felicity. In fine, the laſt and moſt important advice reaſon ſhould ſuggeſt to him, is, to receive with an entire ſubmiſſion the ſublime inſtructions religion will lay before him, to give up every other light to that, and to look upon it as his greateſt happineſs, and moſt indiſpenſible duty, to make all his other acquiſitions and talents ſubſervient to its glory.

[y] Quintil. lib. 1. cap. 3.

[z] Huic vitio (cupiditati gloriæ) non ſolùm non reſiſtebant, verum etiam *id excitandum & accendendum eſſe cenſebant, putantes hoc utile eſſe reipublicæ.* S. Auguſt. lib. 5. de Civit. Dei, cap. 13.

PART the SECOND.

The Plan and Diviſion of this Work. General Reflections upon Taſte. Particular Obſervations upon this Work.

I.

Plan and Diviſion of this Work.

TAking for granted always the three different objects which maſters ought to have before their eyes in the inſtruction of youth, and which have already been mentioned in the firſt part of this Preliminary Diſcourſe, I ſhall divide this work into ſix parts.

The firſt ſhall treat of grammar, and the underſtanding of thoſe languages, which are taught at ſchool, the French, Greek, and Latin tongues.

In the ſecond I ſhall ſpeak of poetry.

The third ſhall be more extenſive, and take in rhetorick. And here I ſhall principally endeavour to form the taſte of young perſons, by laying before them the chief rules which the maſters of the art have left us upon this ſubject; to which I ſhall add examples drawn from the beſt Latin and French authors, whoſe beauties I ſhall ſometimes endeavour to explain.

Hiſtory ſhall make up the fourth part; under which name I ſhall comprehend ſacred hiſtory, which is the foundation of all the reſt; fabulous hiſtory, which is leſs ancient than the true, but followed cloſe upon it, and took its riſe from it by altering and corrupting it; the Greek hiſtory, which takes in alſo that of ſome other people; and laſt of all the hiſtory of the Romans. The antiquities and cuſtoms of both nations, as well as what relates to chronology and geography, will enter into the diſcourſe upon hiſtory.

Philo-

Philoſophy, with the ſciences which relate to it, ſhall be the ſubject of the fifth part.

To theſe five parts I ſhall add a ſixth, which would be of great uſe, if it were well treated. Beſides ſeveral articles omitted, or which could not regularly come within the preceding parts of the diſcourſe, it ſhall give an account of the government of the claſſes and college within doors; the manner of educating young perſons; how to get an inſight into their characters, their humours, inclinations, and faults, and to let them into the knowledge of themſelves; the care that is required in enlarging the mind, and forming the heart, and that leſs by publick inſtructions than private converſations, which ſhould be free, eaſy, and familiar, without ſtiffneſs, conſtraint, or artifice, and ſuch as ſhould induce young perſons to place an entire confidence in their maſters.

As I ſhall often have occaſion in this work to ſpeak of a good taſte with regard to polite learning, or the liberal ſciences and eloquence, I ſhall beg leave to make ſome general reflections upon this article beforehand, which will be of ſervice to ſhew the importance and neceſſity of it.

II.

General Reflections upon what is called good Taſte.

TASTE, as it now falls under our conſideration, that is, with reference to the reading of authors and compoſition, is a clear, lively, and diſtinct diſcerning of all the beauty, truth, and juſtneſs of the thoughts and expreſſions, which compoſe a diſcourſe. It diſtinguiſhes what is conformable to eloquence and propriety in every character, and ſuitable in different circumſtances. And whilſt with a delicate and exquiſite ſagacity it notes the graces, turns, *manners, and expreſſions* moſt likely to pleaſe, it perceives

perceives alſo all the defects which produce the contrary effect, and diſtinguiſhes preciſely wherein thoſe defects conſiſt, and how far they are removed from the ſtrict rules of art, and the real beauties of nature.

This happy faculty, which it is more eaſy to conceive than define, is leſs the effect of genius than judgment, and a kind of natural reaſon wrought up to perfection by ſtudy. It ſerves in compoſition to guide and direct the underſtanding. It makes uſe of the imagination, but without ſubmitting to it, and keeps it always in ſubjection. It conſults nature univerſally, follows it ſtep by ſtep, and is a faithful image of it. Reſerved and ſparing in the midſt of abundance and riches, it diſpenſes the beauties and graces of diſcourſe with temper and wiſdom. It never ſuffers itſelf to be dazzled with the falſe, how glittering a figure ſoever it may make. 'Tis equally offended with too much and too little. It knows preciſely where it muſt ſtop, and cuts off without regret or mercy, whatever exceeds the beautiful and perfect. 'Tis the want of this quality which occaſions the various ſpecies of bad ſtyle; as bombaſt, conceit, and witticiſm; in which, as Quintilian ſays, the genius is void of judgment, and ſuffers itſelf to be carried away with an appearance of beauty, [a] *quoties ingenium judicio caret, & ſpecie boni fallitur.*

Taſte, ſimple and uniform in its principle, is varied and multiplied an infinite number of ways, yet ſo as under a thouſand different forms, in proſe or verſe, in a declamatory or conciſe, ſublime or ſimple, jocoſe or ſerious ſtyle, 'tis always the ſame, and carries with it a certain character of the true and natural, [b] immediately perceived by all perſons of judgment. [c] We cannot ſay the ſtyle of Terence, Phæ-

[a] Lib. 8. cap. 3.

[b] Quod ſentitur latente judicio velut palato. Quintil. lib. 6. cap. 3.

[c] Nec refert quòd inter ſe ſpecie *differant, cùm genere* conſentiant. . . . . *Omnes eandem* ſanitatem eloquentiæ ferunt: ut ſi omnium pariter libros in manum ſumpſeris, ſcias, quamvis in diverſis ingeniis, eſſe quandam judicii ac voluntatis ſimilitudinem & cognitionem. Dial. de Orat. cap. 25.

drus

drus, Salluſt, Cæſar, Tully, Livy, Virgil, and Horace, is the ſame. And yet they have all, if I may be allowed the expreſſion, a certain tincture of a common ſpirit, which in that diverſity of genius and ſtyle makes an affinity between them, and a ſenſible difference alſo betwixt them and the other writers, who have not the ſtamp of the beſt age of antiquity upon them.

I have already ſaid, that this diſtinguiſhing faculty was a kind of natural reaſon wrought up to perfection by ſtudy. In reality all men bring the firſt principles of taſte with them into the world, as well as thoſe of rhetorick and logick. As a proof of this, we may urge, that every good orator is almoſt always infallibly approved of by the people, and that there is no difference of taſte and ſentiment upon this point, [d] as Tully obſerves, between the ignorant and the learned.

The caſe is the ſame with muſick and painting. A concert, that has all its parts well compoſed, and well executed, both as to inſtruments and voices, pleaſes univerſally. But if any diſcord ariſes, any ill tone of voice be intermixed, it ſhall diſpleaſe even thoſe who are abſolutely ignorant of muſick. They know not what it is that offends them, but they find ſomewhat grating in it to their ears. And this proceeds from the taſte and ſenſe of harmony implanted in them by nature. In like manner a fine picture charms and tranſports a ſpectator, who has no idea of painting. Ask him what pleaſes him, and why it pleaſes him, and he cannot eaſily give an account, or ſpecify the real reaſons; but natural ſentiment works almoſt the ſame effect in him as art and uſe in connoiſſeurs.

The like obſervation will hold good as to the taſte we are here ſpeaking of. Moſt men have the firſt principles of it in themſelves, though in the greater part of them they lye dormant in a manner, for want of

[d] Nunquam de bono oratore, *cum populo* diſſentio fuit. Cic. in *non bono, doctis hominibus* Brut. n. 185.

inſtruction,

inſtruction or reflection; as they are often ſtifled or corrupted by a vicious education, bad cuſtoms, or reigning prejudices of the age and country.

But how depraved ſoever the taſte may be, it is never abſolutely loſt. There are certain fixed remains of it, deeply rooted in the underſtanding, wherein all men agree. Where theſe ſecret ſeeds are cultivated with care, they may be carried to a far greater height of perfection. And if it ſo happens, that any freſh light awakens theſe firſt notions, and renders the mind attentive to the immutable rules of truth and beauty, ſo as to diſcover the natural and neceſſary conſequences of them, and ſerves at the ſame time for a model to facilitate the application of them; we generally ſee, that men of the beſt ſenſe gladly caſt off their ancient errors, correct the miſtakes of their former judgments, and return to the juſtneſs, and delicacy, which are the effects of a refined taſte, and by degrees draw others after them into the ſame way of thinking.

To be convinced of this, we need only look upon the ſucceſs of certain great orators, and celebrated authors, who by their natural talents have recalled theſe primitive ideas, and given freſh life to theſe ſeeds, which lye concealed in the mind of every man. In a little time they united the voices of thoſe, who made the beſt uſe of their reaſon, in their favour; and ſoon after gained the applauſe of every age and condition, both ignorant and learned. It would be eaſy to point out amongſt us the date of the good taſte, which now reigns in all arts and ſciences; by tracing each up to its original, we ſhould ſee that a ſmall number of men of genius have acquired the nation this glory and advantage.

Even thoſe, who live in the politer ages without any application to learning or ſtudy, do not fail to gain ſome tincture of the prevailing good taſte, which has a ſhare without their perceiving it themſelves in their converſation, letters, and behaviour. There are *few of our ſoldiers* at preſent, who would not write

more

orrectly and elegantly than Ville-Hardouin, other officers who lived in a ruder and more is age.

what I have ſaid, we may conclude, that l precepts may be laid down for the improve- f this diſcerning faculty; and I cannot per- ıy Quintilian, who juſtly ſets ſuch a value up- ıould ſay that 'tis no more to be obtained by the taſte or ſmell; [e] *Non magis arte traditur, ıſtus aut odor*; unleſs he meant, that ſome are ſo ſtupid, and have ſo little uſe of their ıt, as might tempt one to believe that it was y the gift of nature alone.

ıer do I think that Quintilian is abſolutely in t in the inſtance he produces, at leaſt with re- taſte. We need only examine what paſſes in nations, in which long cuſtom has introduced ıeſs for certain odd and extravagant diſhes. readily commend good liquors, elegant food, d cookery. They ſoon learn to diſcern the of the ſeaſoning, when a skilful maſter in y has pointed it out to them, and to prefer it groſſneſs of their former diet. When I talk would not be underſtood to think thoſe na- ad great cauſe to complain for the want of dge and ability in what is become ſo fatal to us. may judge from hence the reſemblance there ɔen the taſte of the body and mind, and how he firſt is to deſcribe the characters of the ſecond, good taſte we ſpeak of, which is that of lite- is not limited to what we call the ſciences, ɔnds itſelf imperceptibly to other arts, ſuch as ture, painting, ſculpture, and muſick. 'Tis e diſcerning faculty which introduces univer- ɔ ſame elegance, the ſame ſymmetry, and the der in the diſpoſition of the parts; which in- ı to a noble ſimplicity, to natural beauties, and ıus choice of ornaments. On the other hand,

[e] *Lib. 6. cap. 5.*

the

the depravation of taſte in arts has been always a mark and conſequence of the depravation of taſte in literature. The heavy, confuſed, and groſs ornaments of the old Gothick buildings, placed uſually without elegance, contrary to all good rules, and out of all true proportions, were the image of the writings of the authors of the ſame age.

The good taſte of literature reaches alſo to publick cuſtoms, and the manner of living. An habit of conſulting the beſt rules upon one ſubject, naturally leads to the doing it alſo upon others. [f] Paulus Æmilius, whoſe genius was ſo univerſally extenſive, having made a great feaſt for the entertainment of all Greece upon the conqueſt of Macedon, and obſerving that his gueſts looked upon it as conducted with more elegance and art than might be expected from a ſoldier, told them they were much in the wrong to be ſurpriſed at it; for the ſame genius, which taught how to draw up an army to advantage, naturally pointed out the proper diſpoſition of a table.

But by a ſtrange, though frequent revolution, which is one great proof of the weakneſs, or rather the corruption of human underſtanding, this very delicacy and elegance, which the good taſte of literature and eloquence uſually introduces into common life; for buildings, for inſtance, and entertainments, coming by little and little to degenerate into exceſs and luxury, introduces in its turn the bad taſte in literature and eloquence. [g] This Seneca informs us in a very ingenious manner in one of his epiſtles, where he ſeems to have drawn a good deſcription of himſelf, though he did not perceive it.

[h] One of his friends had asked him, whence the

[f] Plutarch in the life of Paulus Æmilius.

[g] Senec. Epiſt. 114.

[h] Quare quibuſdam temporibus provenerit corrupti generis oratio, *quæris*; & quomodo in quadam *vitia inclinatio ingeniorum* facta ſit... quare aliàs ſenſus audaces & fidem egreſſi placuerint, aliàs abruptæ ſententiæ & ſuſpicioſæ, in quibus plus intelligendum eſt quàm audiendum: quare aliqua ætas fuerit, quæ tranſlationis jure uteretur inverecundè.

ation could poſſibly ariſe which was ſometimes ob-
ible in eloquence, and which carried moſt people
certain general faults; ſuch as the affectation of
and extravagant figures, metaphors ſtruck off
out meaſure or caution, ſentences ſo ſhort and
pt, that they left people rather to gueſs what they
it, than conveyed a meaning.
neca anſwers this queſtion by a common proverb
ng the Greeks; "As is their life, ſo is their
ſcourſe." *Talis hominibus fuit oratio, qualis vita* [i].
private perſon lets us into his character by his
urſe, ſo the reigning ſtyle is oft an image of the
ck manners. The heart carries the underſtand-
way with it, and communicates its vices to it,
ll as its virtues. [k] When men ſtrive to be diſtin-
ed from the reſt of the world by novelty, and re-
ment in their furniture, buildings, and entertain-
s, and a ſtudious ſearch after every thing that is
in common uſe; the ſame taſte will prevail in
ence, and introduce novelty and irregularity
e. [l] When the mind is once accuſtomed to de-
rules in manners, it will not follow them in
. Nothing will then go down but what ſtrikes
its being new, and glaring, extraordinary, and
ted. Trifling and childiſh thoughts will take
e, of ſuch as are bold and over-ſtrained to an ex-
. We ſhall affect a ſleek and florid ſtyle, and an
cution pompous indeed, but with little more than
er found in it.

Quemadmodum uniuſcujuſque
io dicenti ſimilis eſt, ſic genus
endi aliquando imitatur publi-
s mores. . . .

[k] Si diſciplina civitatis laboravit,
ſe in delicias dedit, argumen-
m eſt luxuriæ publicæ orationis
civia. . . . Non poteſt alius eſſe
nio, alius animo color.

[l] Cum aſſuevit animus faſtidire
ex more ſunt, & illi pro ſor-
is ſolita ſunt; *etiam in oratione* quod novum eſt quærit. . . Modò id, quod nuper increbuit, pro cultu habetur audax tranſlatio ac frequens. . . . Non tantùm in genere ſententiarum vitium eſt, ſi aut puſillæ ſunt & pueriles, aut improbæ & plus auſæ quàm ſalvo pudore licet: ſed ſi floridæ ſunt, & nimis dulces, ſi in vanum exeunt & ſine effectu, nihil amplius quàm ſonant.

[m] And

[m] And this ſort of faults is generally the effect of a ſingle man's example, who, having gained reputation enough to be followed by the multitude, ſets up for a maſter, and gives the ſtrain to others. 'Tis thought honourable to imitate him, to obſerve and copy after him, and his ſtyle becomes the rule and model of the publick taſte.

[n] As then luxury in diet and dreſs is a plain indication that the manners are not under ſo good a regulation as they ſhould be; ſo a licentiouſneſs of ſtyle, when it becomes publick and general, ſhews evidently a depravation and corruption of the underſtandings of mankind.

[o] To remedy this evil, and reform the thoughts and expreſſions uſed in ſtyle, it will be requiſite to cleanſe the ſpring from whence they proceed. 'Tis the mind that muſt be cured. When that is ſound and vigorous, eloquence will be ſo too; but it becomes feeble and languid when the mind is enfeebled, and enervated by pleaſures and delights. In a word, 'tis the mind which preſides, and directs, and gives motion to the whole, and all the reſt follow its impreſſions.

He has obſerved elſewhere that a ſtyle too ſtudied and far-fetched is a mark of a little genius. [p] He would

[m] Hæc vitia unus aliquis induxit, ſub quo tunc eloquentia eſt: cæteri imitantur, & alteri tradunt.

[n] Quomodo conviviorum luxuria, quomodo veſtium, ægræ civitatis indicia ſunt: ſic orationis licentia, ſi modo frequens eſt, oſtendit animos quoque, à quibus verba exeunt, procidiſſe.

[o] Oratio nulli moleſta eſt, niſi animus labat. Ideo ille curetur. Ab illo ſenſus, ab illo verba exeunt..... Illo ano ac valente, oratio quoque robuſta, fortis, virilis eſt: ſi ille procubuit, & cætera ſequuntur ruinam... Rex noſter eſt animus. Hoc incolumi cætera manent in officio, parent, & obtemperant... Cum verò ceſſit voluptati, artes quoque ejus actuſque marcent, & omnis ex languido fluidoque conatus eſt.

[p] Nimis anxium eſſe te circa verba & compoſitionem, mi Lucili, nolo: habeo majora quæ cures. Quære quid ſcribas non quemadmodum... Cujuſcumque orationem videris follicitam & politam, ſcito animum quoque non minus eſſe puſillis occupatum. Magnus ille remiſſus loquitur & ſecurus: quæcumque dicit, plus habent fiduciæ quam curæ. Noſti complures juvenes, barba & coma nitida,

would have an orator, eſpecially when upon a grave and ſerious ſubject, be leſs curious about words, and the manner of placing them, than of his matter, and the choice of his thoughts. When you ſee a diſcourſe laboured and poliſhed with ſo much carefulneſs and ſtudy, you may conclude, ſays he, that it comes from a mean capacity, that buſies itſelf in trifles. A writer of great genius will not ſtand for ſuch minute things. He thinks and ſpeaks with more nobleneſs and grandeur, and we may diſcern in all he ſays a certain eaſy and natural air, which argues a man of real riches, who does not endeavour to appear ſo. He then compares this florid prinked eloquence to young people curled out and powdered, and continually before their glaſs and the toilette. *Barba & coma nitidos, de capſula totos.* Nothing great and ſolid can be expected from ſuch characters. So alſo with orators. The diſcourſe is in a manner the viſage of the mind. If 'tis decked out, tricked up and painted, 'tis a ſign there is ſome defect in the mind, and all is not ſound within. So much finery, diſplayed with ſuch art and ſtudy, is not the proper ornament of eloquence. *Non eſt ornamentum virile, comtum.*

Who would not think, in hearing Seneca talk thus, that he was a declared enemy of bad taſte, and that no one was more capable of oppoſing and preventing it than he? And yet it was he more than any other, that contributed to the depravation of taſte and corruption of eloquence. I ſhall take an occaſion to ſpeak upon this ſubject in another place, and ſhall do it the more freely, as there is cauſe to fear, leſt the bad taſte for bright thoughts, and turns of expreſſion, which is properly the character of Seneca, ſhould prevail in our own age. And I queſtion

tidos, de capſula totos: nihil ab illis ſperaveris ſorte, nihil ſolidum. Oratio vultus animi eſt. ſi circumtonſi eſt. & fucata & manufacta, oſtendit illum quoque non eſſe ſincerum, & habere aliquid fracti. Epiſt. 115.

whether this be not a mark and preſage of the ruin of eloquence we are threatened with, as the immoderate luxury that now reigns more than ever, and the almoſt general decay of good manners, are perhaps alſo the fatal harbingers of it.

One ſingle perſon of reputation ſometimes, as Seneca obſerves, and he himſelf is an inſtance of it, who by his eminent qualifications ſhall have acquired the eſteem of the publick, may ſuffice to introduce this bad taſte, and corrupt ſtyle. Whilſt moved by a ſecret ambition a man of this character ſtrives to diſtinguiſh himſelf from the reſt of the orators and writers of his age, and to open a new path, where he thinks it better to march alone at the head of his new diſciples, than follow at the heels of the old maſters; whilſt he prefers the reputation of wit to that of ſolidity, purſues what is bright rather than what is ſolid, and ſets the marvellous above the natural and true; whilſt he chooſes rather to apply to the fancy than to the judgment, to dazzle reaſon than convince it, to ſurprize the hearer into an approbation, rather than deſerve it; and by a kind of deluſion, and ſoft enchantment carry off the admiration and applauſes of ſuperficial minds, (and ſuch the multitude always are) other writers ſeduced by the charms of novelty, and the hopes of a like ſucceſs, will ſuffer themſelves inſenſibly to be hurried down the ſtream, and add ſtrength to it by following it. And thus the old taſte, though better in itſelf, ſhall give way to the new one without redreſs, which ſhall preſently aſſume the force of a law, and draw a whole nation after it.

This ſhould awaken the diligence of the maſters in the univerſity to prevent and hinder, as much as in them lyes, the ruin of good taſte; and as they are entruſted with the publick inſtruction of youth, they ſhould look upon this care as an eſſential part of their duty. The cuſtoms, manners, and laws of the ancients have changed; they are often oppoſite to our *way of life*, and the uſages that prevail among us;

knowledge of them may be therefore leſs
for us. Their actions are gone and cannot
great events have had their courſe, without
n left for us to expect the like; and the re-
of ſtates and empires have perhaps very little
o their preſent ſituation and wants, and there-
ame of leſs concern to us. But good taſte,
grounded upon immutable principles, is al-
ſame in every age; and it is the principal ad-
that young perſons ſhould be taught to ob-
reading of ancient authors, who have ever
ed upon with *reaſon* as the maſters, depoſi-
nd guardians of ſound eloquence and good
n fine, of all that may any wiſe contribute
ultivating the mind, we may truly ſay this
oſt eſſential part, and what ought to be pre-
fore all others.

good taſte is not confined to literature; it
alſo, as we have already ſuggeſted, all arts
nces, and branches of knowledge. It con-
fore in a certain juſt and exact diſcernment,
oints out to us in each of theſe ſciences and
of knowledge whatever is moſt curious, beau-
d uſeful, whatever is moſt eſſential, ſuitable,
ary to thoſe who apply to it; how far conſe-
we ſhould carry the ſtudy of it; what ought
noved from it; what deſerves a particular ap-
, and preference before the reſt. For want
iſcernment a man may fall ſhort of the moſt
part of his profeſſion, without perceiving it;
e caſe ſo rare, as one might imagine. An
taken from the Cyropædia of Xenophon will
natter in a clear light.

young Cyrus, ſon of Cambyſes King of
ad long been under the tuition of a maſter
t of war, who was without doubt a perſon
eateſt abilities and beſt reputation in his time.
as Cambyſes was diſcourſing with his ſon,
occaſion to mention his maſter, whom the

young Prince had in great veneration, and from whc
he pretended he had learnt in general whatever w
neceſſary for the command of an army. Has yc
maſter, ſays Cambyſes, given you any lectures
ceconomy; that is, has he taught you how to provi
your troops with neceſſaries, to ſupply them with p
viſions, to prevent the diſtempers that are incident
them, to cure them when they are ſick, to ſtrengt
their bodies by frequent exerciſe, to raiſe emulati
among them, how to make yourſelf obeyed, eſtee
ed, and beloved by them? Upon all theſe poin
anſwered Cyrus, and ſeveral others the King ran o
to him, he has not ſpoke one word, and they are
new to me. And what has he taught you the
To exerciſe my arms, replies the young Prince,
ride, to draw the bow, to caſt a ſpear, to form
camp, to draw the plan of a fortification, to ran
my troops in order of battle, to make a review,
ſee that they march, file off, and encamp. Ca
byſes ſmiled, and let his ſon ſee, that he had lea
nothing of what was moſt eſſential to the making
a good officer, and an able general, and taught him
more in one converſation, which certainly deſer
well to be ſtudied by young gentlemen that are deſig
ed for the army, than his famous maſter had done
many years.

Every profeſſion is liable to the ſame inconvenien
either from our not being ſufficiently attentive
the principal end we ſhould have in view in our
plications to it, or from taking cuſtom for our gui
and blindly following the footſteps of others, w
have gone before us. There is nothing more u
than the knowledge of hiſtory. But if we reſt
tisfied in loading our memory with a multitude
facts of no great curioſity or importance, if we dw
only upon dates and difficulties in chronology or g
graphy, and take no pains to get acquainted with
genius, manners, and characters of the great men
read of, we ſhall have learnt a great deal, and kn

ut very little. A treatiſe of rhetorick may be ex-enſive, enter into a long detail of precepts, define ery exactly every trope and figure, explain well their ifferences, and largely treat ſuch queſtions, as were varmly debated by the rhetoricians of old; and with ll this be very like that diſcourſe of rhetorick Tully peaks of, which was only fit to teach people not to peak at all, or not to the purpoſe. [q] *Scripſit artem hetoricam Cleanthes, ſed ſic, ut, ſi quis obmuteſcere oncupierit, nihil aliud legere debeat.* In philoſophy ne might ſpend abundance of time in knotty and bſtruſe diſputes, and even learn a great many fine nd curious things, and at the ſame time neglect the ſſential part of the ſtudy, which is to form the judgment and direct the manners.

In a word, the moſt neceſſary qualification, not only in the art of ſpeaking and the ſciences, but in the whole conduct of our life, is that taſte, prudence, and diſcretion, which upon all ſubjects and on every occaſion teaches us what we ſhould do, and how to do it. [r] *Illud dicere ſatis habeo, nihil eſſe, non modo in orando, ſed in omni vita, prius conſilio.*

III.

Particular Obſervations upon this Work.

MY deſign in this work is not to lay down a new plan of ſtudy, or to offer new rules, and a new method of inſtructing youth, but only to point out the practice of the univerſity of Paris upon this head, what I have ſeen experienced by my own maſters, and what I have endeavoured myſelf to obſerve in following their footſteps. And thus, except in a very ſmall number of articles, where I have ventured to lay open

[q] Cic. *de Finibus, lib. 4. n. 7.* [r] Quintil. lib. 6. cap. 5.

ſome particular views of my own; as upon the neceſſity of learning the French tongue by rules, and of ſpending more time than uſual in the ſtudy of hiſtory; I have in all the reſt given only an exact account of what has for many years been conſtantly obſerved in the colleges of the univerſity. I muſt therefore deſire the reader to underſtand in this ſenſe whatever he finds in this work under the name of obſervations and precepts: though I ſeem to declare what ſhould be done, and not what actually is done, as not being able otherwiſe to expreſs myſelf clearly and methodically.

I muſt alſo from the beginning declare, that my intention is not to inſtruct the profeſſors, eſpecially ſuch of them as are advanced in years and experience. It is from them that I would myſelf be informed how to inſtruct; and indeed I have conſulted ſeveral of them whilſt upon this work, with no ſmall advantage to myſelf. But I hope my performance may be of ſome uſe to the younger maſters, who have not had much experience, and to ſuch ſtudious young perſons, as have good underſtandings and inclinations, but not having fallen into the hands of good guides and conductors at firſt, may ſtand in need of having the way pointed out, which they ought to take in the purſuit of their ſtudies, and to qualify themſelves to conduct others.

One of my principal views in the obſervations I have made upon this ſubject, eſpecially in thoſe which make up the ſecond volume of this work, has been to eſtabliſh, if it were poſſible, by thoſe remarks, the good taſte, which has ſo long prevailed in the univerſity, and been preſerved by a kind of tradition, being tranſmitted down, *viva voce*, from the maſters to their ſcholars.

That I might ſay nothing at a venture, nor advance any thing that was not founded in reaſon, I uſually begin every diſtinct ſubject by laying down rules and principles, which I borrow from the greateſt maſters of *the art, and* eſpecially Tully and Quintilian. I then

apply

apply their precepts to examples taken from the beſt French and Latin authors.

I quote abundance of paſſages in Latin from the two authors I have juſt named, who are my principal guides; and I flatter my ſelf I ſhall not be blamed for it. They are generally ſelect, bright paſſages, and are in a manner the flower of the pureſt Latinity, and excellent models of the moſt ſound eloquence. Theſe paſſages to me ſeem very proper of themſelves to form the taſte, which is my principal view. I have alſo made great uſe of Seneca, who abounds in ſolid thoughts, and beautiful expreſſions, though his ſtyle in many other reſpects is very defective.

I could indeed have avoided quoting all theſe paſſages, have thrown their meaning only into the work, which would thereby have been more uniform and original, and carefully concealed all marks of the places from whence I had borrowed. This I know is the uſe which ſhould be made of reading. An author, like [r] bees, who draw their honey from the juice, they artfully gather from a variety of flowers, ſhould convert the thoughts and beauties he finds in the ancients into his own ſubſtance, and by the uſe he makes of them, and the turn he gives them, make them ſo much his own, as to become his property; inſomuch that though it were diſcovered from whence they were taken, they might ſeem in a manner to have changed their nature by paſſing through his hands. But as my buſineſs here was to lay down precepts of eloquence, and rules of good taſte, I thought it my duty to quote my authors, and produce my vouchers, whoſe names alone are ſufficient to add a weight to my reflections.

[r] Apes debemus imitari, quæ vagantur, & flores ad mel faciendum idoneos carpunt: & quæ collegerunt, in hunc ſaporem mixtura quadam & proprietate ſpiritûs ſui mutant. . . . . Nos quoque has apes debemus imitari. & quæcunque ex diverſa *lectione congeſſimus* ſeparare. Deinde adhibita ingenii noſtri cura & facultate, in unum ſaporem varia illa libamenta confundere: ut, etiam ſi apparuerit unde ſumptum ſit, aliud tamen eſſe, quàm unde ſumptum eſt, appareat. Sen. Epiſt. 84.

I have not confined myſelf always to a literal tranſlation of the paſſages I quote, and often content myſelf with expreſſing the ſenſe of them in my remarks. The late tranſlation of Quintilian has been of great aſſiſtance to me. I have made uſe of it, without tying myſelf down to it, and have taken the liberty of making ſome alterations there, as well as in the generality of the reſt I have uſed. The tranſlation of Homer by M. Dacier has been alſo of great help to me. And yet I have ſometimes preferred M. Boivin's tranſlation of ſome books of that poet, and I could wiſh the whole had been finiſhed by the ſame hand. M. Bouhours's treatiſe of the manner how to think juſtly, has furniſhed me with ſolid reflections upon the ſubject of the thoughts. That book is very proper to form the taſte, and may be of great advantage to ſuch maſters as ſhall read it with attention and ſome caution. I have taken part of what I have ſaid upon ſacred eloquence from the learned works which have been ſent abroad in our time upon the holy ſcriptures. In a word, the beſt part of this book is not properly mine, and I am very little concerned whoſe it is, provided it be found uſeful to youth, which is the only end I ought to have in view.

I have no inclination to do myſelf honour with the riches of others, [f] there would be ſomething in it more than imprudence. I could only wiſh they might be a covering to my own poverty, and that the multitude of borrowed beauties, which adorn my work, might make my own perſonal faults be forgot, or at leaſt excuſed.

Some people may be of opinion, that as this work was principally deſigned for the univerſity, and treats of the ſtudies in uſe there, it ſhould have been written in Latin; and their notions ſeem very reaſonable and natural.

[f] Eſt benignum & plenum ingenui pudoris, fateri per quos profeceris. *C. Plin. in Præfat.*

'Tis

'Tis probable, it might have been my intereſt to have done ſo, and that I might have ſucceeded better by writing in a language, upon which I have ſpent one part of my life, and am better uſed to, than I am to write in French. I am not aſhamed of this confeſſion, as I hope it may be an inducement to pardon ſeveral of the faults which may have eſcaped me in a manner of writing, that is almoſt new to me. Since I finiſhed the firſt volumes, I have read a diſcourſe in Latin upon the ſame ſubject, which might have diverted me from writing mine in the ſame language, as I could not flatter myſelf with attaining to the beauty of the ſtyle of that treatiſe. 'Twas written by F. Jouvency the Jeſuit, who has long taught rhetorick in Paris with great reputation and ſucceſs, and is entitled, *De ratione diſcendi & docendi.* 'Tis wrote with ſo much purity and elegance, with ſuch ſolidity of judgment and reflections, and ſuch a taſte of piety, that we have only to wiſh the book had been longer, and the ſubjects in it more thoroughly treated; but that was not the author's deſign.

I had however ſeveral reaſons for not writing in Latin. And firſt, it ſeemed directly oppoſite to the intention of my work, which was to inſtruct young perſons who had made no great proficiency, and were not ſo well acquainted with the Latin tongue as to underſtand it with the ſame eaſe as that of their own country. And I thought, I ought to ſupply the want of other inducements to read it, by making it as eaſy to them as I could; and as I was not capable of diffuſing flowers through it, that I ought at leaſt to remove its thorns.

Beſides, I judged it not proper to confine myſelf to the making men eloquent in Latin, but with the univerſity to carry my views farther, in principally taking care of thoſe, who were one day to employ their eloquence and learning in the French tongue; and this induced me to add examples to my work taken from French authors. *And laſtly,* I thought it might be

of ſervice give all fathers, and even mothers, an opportunity of reading this diſcourſe upon ſtudy, that by this means they might know what their children ought to be taught.

But it may not be amiſs to remind them, that they are not immediately to expect in one maſter all thoſe branches of knowledge, which I have ſet down as proper for cultivating the minds of young perſons in polite learning, or the liberal ſciences, philoſophy, ſacred and profane hiſtory, geography, chronology, and many other things of that kind. For where are ſuch maſters to be found? I ſhould be very unjuſt and unreaſonable to require of them what I own I want myſelf, and which I underſtood ſtill leſs of, when I firſt entered upon the profeſſion. 'Tis enough, if they have good natural parts, docility, the deſire of inſtructing, with ſome tincture of the principles of all theſe ſeveral parts of learning. And my deſign is to include as much of them in this work as may ſuffice to enable a young maſter to give his pupils ſome idea of them.

I now ſend abroad only two volumes, of which the firſt treats of the underſtanding of languages and poetry; and the ſecond includes the principal rules of rhetorick; and I ſhall be glad to learn from them the opinion of the publick. If this firſt part of my work has not the good fortune to pleaſe, I ſhall pay a regard to their judgment, and ſuppreſs the reſt. If they think otherwiſe, I ſhall go on with my taſk, and finiſh it perhaps by adding two volumes more to it.

What remains, in concluding this preface, is to beg of God, [t] *in whoſe hands are both we and our words*, that he would give a bleſſing to my good intentions, and render this work beneficial to youth, whoſe inſtruction is always dear to me, and ſeems ſtill to conſtitute a part of my vocation and duty in the eaſe and retirement which divine providence has vouchſafed me.

[t] Wiſd. vii. 16.

BOOK the FIRST.

Of the underſtanding of Languages.

THE underſtanding of languages ſerves for an introduction to all the ſciences. [a] We thereby come at the knowledge of a great many curious points with very little trouble, which coſt the inventors of them a great deal of pains. By this means all times and countries lye open to us. We become in a manner contemporary with all ages, and inhabitants of all kingdoms, and are qualified to converſe with the moſt learned of all antiquity, who ſeem to have lived and laboured for us. We find in them, as it were ſo many maſters, whom we are allowed at all times to conſult; ſo many friends, who are always at hand, and whoſe ever uſeful and agreeable converſation enriches the mind with an infinite variety of curious knowledge, and teaches us to make an equal advantage of the virtues and vices of mankind. Without the aid of languages all theſe oracles are dumb to us, and all theſe treaſures locked up; and for want of having the key, which only can admit us, we remain poor in the midſt of ſuch immenſe riches, and ignorant in the midſt of all the ſciences.

The languages, which are taught in the colleges of France, are reduced to three, Greek, Latin, and

[a] Ad res pulcherrimas ex tenebris ad lucem erutas alieno labore deducimur. Nullo nobis ſeculo interdictum eſt: in omnia admittimur. . . diſputare cum Socrate licet, &c. Illi nobis nati ſunt, nobis vitam præparaverunt. . . . Illos antiſtites bonarum artium, quiſquis volet, poteſt habere familiariſſimos. . . . Illi nocte convenire & interdiu ab omnibus mortalibus poſſunt. . . . *Nemo horum quemquam* ad ſe venientem vultu à ſe manibus abire patitur. Senec. de brevit. vit. cap. 14.

Pernoctantur nobiſcum, peregrinantur, ruſticantur. Cic. pro Arch. n. 16.

Tot nos præceptoribus, tot exemplis inſtruxit antiquitas, ut poſſit videri nulla ſorte naſcendi ætas felicior, quam noſtra, cui docendæ priores elaboraverunt. Quintil. lib. 12. cap. 11.

French. I ſhall begin with the laſt, as in my opinion theſe ſtudies ought to begin with the native tongue.

CHAP. I.

Of the Study of the French Language.

THE Romans have taught us, by the application they made to the ſtudy of their own language, what we ſhould do for the attainment of ours. With them children were habituated to a purity of ſpeech from their cradle. This was looked upon as the firſt and moſt eſſential care next to that of their morals; [w] and was particularly recommended to mothers, nurſes, and ſervants. They were adviſed to be upon their guard, as much as poſſible, not to let any bad expreſſion or falſe pronunciation eſcape them in preſence of children, [x] leſt theſe firſt impreſſions ſhould become a kind of ſecond nature in them, which it might be afterwards almoſt impoſſible to amend.

[y] They began indeed with teaching their children Greek; but the ſtudy of Latin followed immediately, and within a little while they taught them both together. They had each their diſtinct maſters, as well for grammar, as for rhetorick, or philoſophy; and if any preference was given to either of the two languages, it was certainly to that of their own country, which alone was uſed in tranſacting the publick affairs. [z] Indeed the Romans, eſpecially in the time of the republick,

[w] Ante omnia ne ſit vitioſus ſermo nutricibus. . . . . Has primum audiet puer, harum verba effingere imitando conabitur. . . . Non aſſueſcat ergo, ne dum infans quidem eſt, ſermoni qui dediſcendus eſt. Quintil. lib. 1. cap. 1.

[x] Multa linguæ vitia, niſi primis eximuntur annis, inemendabili in poſterum gravitate durantur. Ibid. c. 2.

[y] A ſermone Græco puerum incipere malo. . . . Non longe Latina ſubſequi debent, & cito pariter ire. Quintil. lib. 1. cap. 2.

[z] Illud magna cum perſeverantia cuſtodiebant, ne Græcis unquam, niſi Latinè, reſponſa darent. . . . Quo ſcilicet Latinæ vocis honos per omnes gentes venerabilior diffunderetur. Nec illa deerant ſtudia

epublick, would have thought it a diſhonour and a lebaſement to their nation, if in treating with foreign- rs, either at Rome, or in the provinces, they had nade uſe of any other language than Latin. Plutarch obſerves, in the life of Cato the cenſor, that being ſent upon an embaſſy by the republick to the Athenians, he thought he was obliged to addreſs himſelf to them only in Latin [a], though he was very capable of doing it in Greek; and Tully [b] was blamed for having ſpoke publickly in Greek among the Greeks themſelves. Though [c] Paulus Æmilius diſcourſed in that language with King Perſeus, whom he had juſt conquered, which perhaps he did in compliance with his quality, or it may be with the unfortunate condition he ſaw him in.

It were well if we took the ſame care to perfect ourſelves in the French tongue. There are few who underſtand it by rule. The talking of it is thought ſufficient to make us excel in it. And 'tis ſeldom that any one applies himſelf to ſtudy the genius, and acquire all the delicacies of it. Nay very often the moſt common rudiments of it are not known, as is ſometimes ſeen in the letters even of men of very great abilities.

So common a defect proceeds undoubtedly from education. And to prevent it, it is neceſſary, in paſſing through the ſeveral claſſes, to allot a certain time every day for the ſtudy of our own tongue.

And four things may, in my opinion, principally contribute to the progreſs which may be expected from it; and theſe are, the knowledge of the rules, the reading of French books, tranſlation, and compoſition.

ſtudia doctrinæ: ſed nulla non in re pallium togæ ſubjici debere arbitrabantur: indignum eſſe exiſtimantes, illecebris & ſuavitate literarum imperii pondus & auctoritatem domari. Val. Max. l.b. 2. cap. 2.

[a] *Tully, in his treatiſe Of old age*, makes Cato ſay, That he was old when he learned Greek, *literas Græcas ſenex didici*; and yet he was not fifty when he undertook the voyage here ſpoken of.

[b] Verrin. 6. n. 147.

[c] Liv lib. 45. n. 8.

ARTICLE.

ARTICLE the FIRST.

Of the Knowledge of Truth.

AS the firſt elements of ſpeech are in ſome degree the ſame in all languages, it is natural to begin the inſtruction of youth with the rules of the French grammar; the principles of which will ſerve alſo for the Latin and Greek, and will appear far leſs difficult and diſcouraging, as there will be little more to do than to make them range in a certain order ſuch things as they already know, though ſomewhat confuſedly.

It will be proper firſt to teach them the different parts of ſpeech, as a noun, verb, &c. then the declenſions and conjugations, and after that the moſt common rules in ſyntax. When they are become acquainted with theſe firſt elements, it may then be convenient to ſhew the application of them in ſome French book, and to be very exact in demanding of them an account of every word in the ſentences.

They ſhould be early taught to diſtinguiſh the ſtops, comma's, accents, and other grammatical marks, in which the correctneſs of writing conſiſts; and it would be well to begin with explaining to them their nature and uſe. They ſhould be alſo made to articulate all the ſyllables diſtinctly, and eſpecially the laſt ſyllables of a word. It is likewiſe neceſſary that the maſter ſhould ſtudy with care the different defects of language or pronunciation, peculiar to every province, and ſometimes alſo to towns that value themſelves upon their politeneſs, that children may be made to avoid or correct them. It is ſcarce to be imagined how much pains this early care will ſave them, as they grow up.

In proportion as children encreaſe in years and judgment, the reflections upon language ſhould become *more* ſerious and important. A judicious maſter will *not fail to* make a good uſe of the learned remarks

which

which ſo many ſkilful perſons have left us upon this head. But it will be requiſite to make a good choice of them, and exclude whatever does not fall under general uſe, or is above the capacity of youth. Long and frequent lectures upon ſo dry a ſubject may become very tedious to them. Short queſtions, regularly propoſed every day by way of converſation, ſo as to put them upon thinking, or making them ſay what one would have them learn, would inſtruct them at the ſame time it amuſed them, and by an inſenſible progreſſion, if continued for a few years, would give them a perfect knowledge of the tongue.

Orthography is very frequently not known or neglected, and ſometimes too by the moſt learned. This fault, to all outward appearance, is owing to their not having practiſed it early, and ſhould remind maſters how particularly careful they ought to be about it.

Cuſtom, which is the ſovereign judge of language, oppoſed to which reaſon itſelf muſt loſe its rights, is the firſt rule to be conſulted in orthography; as it has no leſs authority and juriſdiction over the manner of writing and pronunciation, than over the words themſelves. Thus we have ſeen the project of reforming our orthography, in oppoſition to cuſtom, ſtifled in its birth; and the new manner of writing all words in general, as they were pronounced, was no leſs offenſive to the eyes of the publick, than an endeavour towards introducing a new and fantaſtick faſhion of dreſs would have been.

There are other alterations leſs noted, about which cuſtom differs, and which may occaſion ſome doubt. Is it neceſſary, for inſtance, to keep always certain letters in ſome words, which were anciently uſed, or which ſhew that they take their original from the Greek or Latin, ſuch as *thréſor*, *throſne*, *baptême*, *temps*, *ſainctetté*, *clef*, *genouil*, *debte*, *roy*, *loy*, *moyen*, *eſtre*, *eſcrite*, *rapport*? Is it requiſite that all nouns

and

and participles, which end with an *é* maſculine in the ſingular number, ſhould end with a z in the plural?

I think that in ſuch words as theſe every one may take the liberty that cuſtom allows him, and follow his own taſte, eſpecially when it ſeems to be founded upon reaſon and utility. [d] And in my opinion both of them require, that we ſhould come as near in writing to our manner of pronouncing, as poſſibly we can. For the characters of letters are appointed to preſerve the different ſounds we utter in ſpeaking, and it is their proper office to lay them faithfully before the reader, as a depoſitum they have been entruſted with. The word written muſt therefore be the image of the word pronounced, and the letters expreſs what we would ſay.

And thus as the firſt ſyllable of theſe two words *écrire* and *eſcrime*, and the antepenultima of theſe *répondans* and *correſpondans* is to be pronounced differently, why ſhould they not alſo be wrote differently, *écrire*, *eſcrime*, *répondans*, *correſpondans*?

There is a great difference in the manner of pronouncing the firſt ſyllable in the different tenſes and different perſons of the verb *faire*, and it would be reaſonable to write them in a different manner too, and cuſtom ſeems to comply with it. *Je fais*, *tu fais*, *nous feſons*, *je feſois*, *je ferois*, *je ferai*, *tu feras*.

The general rule of forming nouns plural is by adding an *s* to the ſingular, *pomme*, *pommes*; *fleur*, *fleurs*. Why ſhould nouns and participles ending in *é* be excepted? By this means *aimez*, which is the ſecond perſon plural, is confounded with the participle; whereas by writing the participle with an *s*, *aimés*, the two words are diſtinguiſhed, and the general rule obſerved.

As to words derived from the Latin, our language ſeems inclined to throw off by little and little

[d] Ego, niſi quod conſuetudo obtinuerit, ſic ſcribendum quoque *judico*, quomodo ſonat. Hic enim *uſus eſt literarum*, ut cuſtodiant voces, & velut depoſitum reddant legentibus. Itaque id exprimere debent, quod dicturi ſumus. Quintil. lib. 1. cap. 13.

the

the remaining marks of the derivation, though our anceſtors appear to have been proud of keeping religiouſly to all the traces of it. This may be obſerved in innumerable inſtances, *delvoir*, *debte*, *tiltre*, *poulmon*, *noſtre*, *&c.*

Laſtly, though one cannot abſolutely preſcribe, which of theſe two methods ſhould be followed, it ſeems neceſſary that the profeſſors of the ſame college ſhould agree with one of them, that the ſcholars may not be obliged to change their orthography, as they change their claſſes. They cannot be too ſoon accuſtomed to write clearly and correctly, to place their great and little letters to advantage, to diſtinguiſh the *v* and *j* conſonants from the *u* and the *i* vowels, and to know what uſe they ſhould make of ſtops, comma's, accents, and other marks, which have been prudently invented to add clearneſs and order to writing.

And as I am now ſpeaking of writing, I beg leave to give young perſons one piece of advice, which may ſeem a trifle, but is not ſo indifferent, and that is, that they would learn, at leaſt before they leave ſchool, to make their own pens, and to do it dextrouſly, according to rule. Many perſons write very ill, only for want of it. And why ſhould we depend upon another hand for ſo ſmall a thing, ſo frequently wanted?

ARTICLE the SECOND.

Of the reading French Books.

MAſters may find abundance of books to enable them to inſtruct their ſcholars well in the rules of the French tongue.

The grammar of M. l' Abbé Regnier, of the French academy, is perfect in its kind. They may alſo read over ſome others, which are very valuable. But we *muſt not forget M. Arnauld's* general and rational

tional grammar, which plainly diſcovers the pro judgment and ſublime genius of that great man judicious maſter will make his advantage of theſe formances, and extract from them what he ſhall uſeful for the inſtruction of youth. The ſame be ſaid of the obſervations made upon the F tongue by M. de Vaugelas, Thomas Corneill Bouhours, M. Menage, and other ingenious wri which the maſter may read in private, and h taken from them the beſt and moſt uſeful rules, explain them to the boys, as he ſees occaſion. It to be wiſhed, that a ſhort grammar were dra expreſly for them, containing the moſt neceſſary and reflections.

When they have got a tincture of Greek an tin, it will be proper, by the reading of authc give them a taſte of the genius and character French tongue, in making them compare it with languages. The French wants many helps an vantages wherein their principal beauty conſiſts. without ſpeaking of the vaſt abundance of tern turns peculiar to the two languages, and eſpecia Greek, the compoſition of one word out of ſev ſcarce known to our tongue. It has not the art tying *in infinitum* the force and ſignification of whether nouns or verbs, by a variety of prepo joined to them. It is extremely clogged and t by the neceſſity of placing words in a certain which ſeldom allows it the liberty of tranſpoſing It is ſubject to the ſame terminations in all th of its nouns and ſeveral tenſes of its verbs, eſp in the ſingular number. It has one gender le the other two languages, which is the neuter. except[f] in a very few words, which are bor from the Latin, it has neither comparative nor lative. It ſcarce ever makes uſe of diminutives,

[e] It will be proper to join with *M. Vaugelas's* obſervations the *notes which T. Corneille* has wrote upon them.

[f] Meiller, pire, moindr

much grace and beauty to the Greek and La-
Quantity, which contributes exceedingly to the
ers and cadence of a diſcourſe, has no ſhare in
mean in the manner 'tis uſed in Greek and La-
nd eſpecially with reſpect to the feet of verſes.
yet notwithſtanding all theſe ſeeming impedi-
, can it be perceived from the writings of good
s, that our language is in any wiſe defective,
as to copiouſneſs, variety, harmony, or any
grace? And has it not this ineſtimable advan-
bove the other two, that it is ſo averſe to all in-
, and lays every thing ſo clearly before the un-
ading, that 'tis impoſſible its meaning ſhould be
ten, when properly expreſſed? And thus we
all amends for whatever may be wanting to it,
is capable of diſputing the ſuperiority with the
languages of antiquity.

the ſame time that youth are taught the prin-
and rules of their own tongue, we ſhould begin
ſe to form their taſte and judgment. But as
flections to be made upon this ſubject do not re-
grammar, and are beſides common to all lan-
, I ſhall forbear to treat it with the extent it
es, till I come to ſpeak of rhetorick.

ly here it may be proper to obſerve, that whilſt
re converſing with French authors, though we
conſtantly pay a particular regard to the rules
language, yet we ſhould not content ourſelves
he bare examination of them. It will be pro-
obſerve the propriety, juſtneſs, force and deli-
of the turns and expreſſions; and ſtill more,
ell upon the ſolidity and truth of the thoughts
picks. It may be convenient to point out the
tion and diſpoſition of the different proofs and
of the diſcourſe. But above all, we ſhould be
l to prefer whatever is capable of forming the
of inſpiring it with ſentiments of generoſity,
reſtedneſs, contempt for riches, love for the
k *good, averſion to injuſtice* and inſincerity;

in

in a word, whatever will make an honeſt man, and ſtill more a true Chriſtian.

We ſhall ſpeak of what concerns the choice to be made of authors with reference to the morals in another place. As to ſtyle, we muſt keep cloſe to [g] Quintilian's rule, of making them always read the beſt authors, even from the firſt. When they begin to have their judgment formed [h], it may not be amiſs to point out to them ſuch faults, as may be capable of leading them into error, of which kind are certain ſhining conceptions, which make a ſenſible impreſſion at firſt glance, but, upon examination, are found falſe and frothy. They muſt be early trained up to a love of truth; a ſenſe of what is oppoſite to it; be cautioned not to be led away by appearances, but to paſs a ſound judgment upon what they read, and to give a reaſon of the judgment they make, but ſo as never to aſſume a deciſive air and tone, which are leſs ſuitable to that age than any other.

Our language will ſupply us with abundance of excellent works, which are proper to form their taſte; but the little time that can be ſpent in that ſtudy, and the little expence that moſt ſcholars are able to be at, oblige us to confine ourſelves to a ſmall number.

And here, if poſſible, profit and pleaſure ſhould go together, that this kind of reading may induce young people to be fond of it. Thus books, which treat only of piety, ſhould be more rarely put into their hands than any other, leſt they ſhould conceive a diſtaſte for them, which might not be thrown off, in a more advanced age. Hiſtory is much better adapted to their capacity, eſpecially at the firſt.

The figures of the bible, and the manners of the Iſraelites and Chriſtians, agree very well with the firſt claſſes. And there are ſeveral particular lives writ by

[g] Ego optimos quidem & ſtatim, & ſemper. Quintil. lib. 2. cap. 6.

[h] *Ne id quidem* inutile, etiam corruptas aliquando & vitioſas orationes, quas plerique judiciorum pravitate mirantur, legi palam pueris. Ibid. cap. 5.

M. Flechier

M. Flechier and M. Marſolier, which are very proper for thoſe that follow. I ſhall ſpeak of the abridgment of hiſtory, which M. Boſſuet has left us, in another place. The hiſtory of the French academy by M. Peliſſon, of the academy of inſcriptions and belles lettres by M. de Boze, and of the revival of the academy of ſciences by M. de Fontenelle, will mightily pleaſe young perſons by the elegance of their ſtyle, and the variety of their ſubjects, and will make them acquainted with the learned men, who firſt took pains to carry our language to the perfection it has attained, and have done ſo much honour to France by their profound erudition and curious diſcoveries in every branch of ſcience. In my opinion, the univerſity of Paris, the moſt ancient, and in a manner the mother and original of all other academies, ſhould be peculiarly intent upon their glory, and it reflects back upon herſelf, and crowns her own.

We have many panegyricks and funeral orations, in which the rhetoricians will find perfect models of this kind of eloquence. The two tragedies of M. Racine, entitled, Eſther and Athalia, and many of Boileau's poems, may ſuffice to give them ſome idea of our poetry. The tranſlation this laſt has made of Longinus, with his remarks upon it, will be a good book of rhetorick for them.

I reſerve for philoſophy M. Nicole's moral eſſays; I mean the four laſt volumes, to which may be added the thoughts of M. Paſcal. I mention not the logick of Port-Royal; it is a part of ſchool-philoſophy, and ſuch a book cannot fail of being put into the hands of thoſe who ſtudy it.

There are many other books, which it may be very uſeful for young people to read, of which every maſter may make choice according to his taſte. A collection of the beſt pieces might be made for their uſe, and ſometimes the moſt beautiful paſſages of certain books ſelected, which cannot be laid before them entire.

And here I beg leave to give an eſſay on the manner in which young people ſhould be made to read

French

French books, which may be of uſe to young maſters upon their firſt ſetting out, before they have had much experience of their buſineſs.

An Eſſay on the manner of explaining French Authors.

THE fact I am going to relate is taken out of M. Flechier's hiſtory of Theodoſius, book ii. chap. 35. It gives an account of the election of St. Ambroſe to the archbiſhoprick of Milan, and the part which the Emperor Valentinian had in it.

" Auxentius the Arian being dead, after having " held the ſee of Milan for ſeveral years, Valentinian " deſired the biſhops would aſſemble to elect a new " paſtor. He required them to chuſe a man of pro- " found learning and unblameable life, *To the end,* " ſaid he, *that this imperial city may be improved in* " *piety by his inſtructions and example; and that the* " *Emperors, who are maſters of the world, and are* " *notwithſtanding great ſinners, may receive his advice* " *with confidence, and his corrections with reſpect.*

" The Biſhops beſought him to nominate ſuch a one " as he deſired himſelf; but that, he anſwered, was " a matter above his abilities, and he had neither " ſufficient wiſdom nor piety to intermeddle in it; " that the choice belonged to them, as they were " thoroughly acquainted with the laws of the church, " and enlightened by the Holy Spirit of God.

" The biſhops therefore aſſembled, with the reſt " of the clergy; and the people, whoſe conſent was " required, were ſummoned to the aſſembly. The " Arians nominated a man of their own ſect. And " the Catholicks inſiſted upon one of their commu- " nion. The two parties both grew warm upon the " occaſion, and the diſpute was ready to break out " into a ſedition and open war. Ambroſe, governor

" of

e town and province, a man of underſtanding probity, was informed of the diſorder, and ned to the church to prevent it. His preſence n end to all their differences, and the aſſem- as if inſpired from above, with one common demanded Ambroſe for their paſtor. The dure ſeemed very [i] extravagant to him; but y perſiſted in their demand, he remonſtrated e aſſembly, that he had paſſed his whole life in ar employments, and was not even yet bap- ; that the laws of the empire forbad any that was poſſeſſed of a publick employment to into orders without the Emperor's permiſſion, that the choice of a biſhop was to be directed he influence of the Holy Ghoſt, and not by aprise of the multitude. But notwithſtand- all his reaſons and remonſtrances, the people reſolved to place him upon the epiſcopal ne, for which God had deſigned him. They him under a guard, that he might not eſcape, preſented a petition to the Emperor, deſiring he would conſent to the election.

The Emperor very readily gave his conſent, and red that he ſhould be baptized immediate- and conſecrated within eight days after. 'Tis , that this Prince in perſon aſſiſted at the con- ition, and lifting up his eyes and hands to hea- as ſoon as the ceremony was over, cried out in anſport of joy [k], *I thank thee, O my God, that haſt confirmed my choice by thine, in committing onduct of our ſouls to that perſon, to whom I had re committed the government of this province.* holy archbiſhop applied himſelf entirely to the y of the ſcriptures, and the re-eſtabliſhment of faith and diſcipline in his dioceſe."

is ſtory ſhould be read all at once by one or the ſcholars, the reſt caſting their eyes upon books, to give them a notion of the fact it

[i] *Bizare.* [k] *Theodoret. lib. 4. cap. 7.*

treats

treats of: And care ſhould be taken that in r
it they obſerve the rules that have been already
of; that they ſtop more or leſs according to t
ferent punctuation; that they pronounce every
and every ſyllable as they ſhould do; that the
natural tone of voice, and vary it without affec

After this firſt reading, if there are any rem
make relating to orthography or language, the
ſhould do it in a few words. We find in the c
baptiſer, *promptement*, *empeſcher*, *veſcu*, *throſn*
I have not thought myſelf obliged to follow that
ner of writing, but have ſubſtituted my own i
of it. I ſhall take the ſame liberty in all my
tions, to avoid the troubleſom variety I ſho
under a neceſſity of falling into, if I quoted
author according to the orthography peculiar to

Bizare. It will be proper to explain the fo
this adjective, which denotes ſomewhat extraor
and ſhocking in the perſon or thing to whicl
applied. It ſignifies fantaſtical, capricious, tr
ſom, diſagreeable; *eſprit bizare*, *conduite b*
voix bizare.

Caprice. This word deſerves alſo to be expl
It expreſſes the character of a man, govern
fancy and humour, not by reaſon and principl
will be well, by the by, to ſhew the ridicule of
two faults, of acting extravagantly and by capri

Procéder à l'élection. The word *procéder* is
proper for that phraſe. It has other ſignifica
which may be obſerved.

Commettre la conduite des ames, or, *Le gouv*
ment d'une province à quelqu'un. *Commettre* her
nifies to entruſt, to give an employment, of whi
account is to be rendered. It comes from the
word *committere*, which has the ſame ſignificati
Quos adhuc mihi magiſtratus populus Romanus
davit, ſic eos accepi, ut me omnium officiorum obſ
religione arbitrarer. Ita quæſtor ſum factus, ut

[1] Cic. Verr. 7. n. 35.

ho

illum non tam datum, quam creditum ac com-
putarem. In thus explaining this word by the
of Tully, we give a conſiderable inſtruction,
t ſeeming to do it, upon the nature and engage-
of civil and eccleſiaſtical employments. *Com-*
has alſo other ſignifications. *Commettre* quel-
pour veiller ſur d'autres; *To appoint a perſon to*
e eye upon others. Commettre une faute; *To*
a fault. Se commettre avec quelqu'un; *To venture*
f with a perſon. Commettre l'autorité du prince;
miſſion a perſon with the prince's authority. Theſe
all be explained.

que la ville impériale ſe ſanctifiât par ſes in-
ns & par ſes exemples. This will be a proper
n to explain to them a rule we find among the
s of M. Vaugelas. "The repetition of pre-
ions is not neceſſary to nouns, except when
two ſubſtantives are not ſynonymous or equi-
nt. For inſtance, *Par les ruſes & les artifices*
es ennemis. Ruſes & artifices are ſynony-
s, for which reaſon the prepoſition *par* muſt
be repeated. But if inſtead of *artifices* it had
armes, then we muſt have ſaid, *Par les ruſes*
ar les armes de mes ennemis; becauſe *ruſes* and
s are neither ſynonymous nor equipollent, nor of
te ſignification. To give an example of words
are equipollent; *Pour le bien & l'honneur de ſon*
re. Bien and *honneur* are not ſynonymous,
they are equipollent, becauſe *bien* is the genus
ch comprehends *honneur* under it as its ſpecies.
if inſtead of *honneur* it had been *mal*, then we
t have repeated the prepoſition *pour*, and ſaid,
le bien & pour le mal de ſon maitre. And thus
with ſeveral other prepoſitions, as *par*, *contre*,
, *ſur*, *ſous*, and the like."

r theſe grammatical obſervations the ſtory
be read over a ſecond time, and at the end of
eriod the boys ſhould be asked if they find any
remarkable as to expreſſions, thought, or the

conduct of their manners [m]. This ſort of interrog tion renders them more attentive, obliges them to e ercife their underſtanding, gives opportunity of form ing taſte and judgment in them, intereſts them in more lively manner in the coming at the ſenſe of t author, by the ſecret ſatisfaction they take in diſcove ing all his beauties of themſelves, and by degre enables them to diſpenſe with the aſſiſtance of t maſter, which is the end of all the pains he takes i inſtructing them. The maſter then adds and ſuppli what is wanting in their anſwers, enlarges and la open what they have ſaid too ſuccinctly, and mend and corrects whatever miſtakes they have fallen into.

He required them to chuſe a man of deep learning an an unblameable life, that the imperial city might be i proved in piety from his inſtructions and example. great leſſon indeed! Knowledge is not a ſufficient qu lification for eccleſiaſtical employments; good exam ple and morality are ſtill more neceſſary. Theſe h ſhould always have the preference. And thus the h ſtorian Theodoret, from whence this paſſage is taken has ſet morals before learning, and example before in ſtruction, conformably to what is ſaid of Jeſus Chriſt that [n] *he was mighty in deeds and in words*; [o] *he d and taught.*

That the Emperors, who are maſters of the world and are notwithſtanding great ſinners, may receive h advice with confidence, and his corrections with reſpect He might have ſimply ſaid, *That the Emperors mig be the more enabled to profit by his advice and correction* But how great a beauty and ſolidity do the two epithe and characters here given to the Emperors add to t thought; the one ſeems to place them above remor

[m] Nec ſolùm hoc ipſe debebit docere præceptor, ſed frequenter interrogare, & judicium diſcipulorum experiri. Sic audentibus ſecuritas aderit, nec quæ dicentur *perfluent* aures; ſimulque ad id perducentur, quod ex hoc quæ tur, ut inveniant, & ipſi intel gant. Num quid aliud agim docendo eos, quid ne ſemper d cendi ſint? Quintil. lib 2. cap.

[n] Luke xxiv. 19. [o] Acts i.

ſtrans

and the other expreſſes the great need they them. It will be proper alſo to take notice xactneſs and connexion of the two parts, ake up the laſt clauſe of the ſentence, *to re- advice with confidence, and his corrections ect.*

at, he ſaid, *was a matter above his abilities, choice belonged to them.* How admirable was of Valentinian, who would not take upon choice of a biſhop, as knowing that he ake himſelf reſponſible for the terrible con- that ſuch a choice might have. One might upon this occaſion the beautiful ſaying of Ca- Queen of Portugal; "I could wiſh, ſaid he biſhops of Portugal, during my regency, be immortal, that I might have never a bi- ck to diſpoſe of."

iſhops aſſembled. One may explain in few ow elections were anciently made, and by grees they arrived at the ſtate we now ſee

ſe haſtened to the church to prevent the diſorder. obſerve how Divine Providence preſides over rations, and eſpecially in eccleſiaſtical aſſem- fter what manner it lies hid under events em to be the effect of pure chance, but are in rectly ordained; how abſolutely it diſpoſes of of men, which it always infallibly leads to aſſing of its own ends, without any infringe- on their liberty; how it commands our , and with what facility it calms and unites nds, who were ſo divided but a moment be- o be ready to break out into an open ſedition.

e was not even yet baptized. Here we might word upon the ancient cuſtom of deferring and produce inſtances of it. This delay, obſerve, was owing to two motives; the

[p] D. Bath. liv. 1. cap. 6.

one to make a fuller preparation for the duly re
of baptiſm, and to be able more aſſuredly to p
the effect and virtue of it; and the other, to liv
impunity in ſin and pleaſure. The Church ap
of the firſt, and abhorred the ſecond.

They put him under a guard, that he might not
We ſhould here lay open the vain efforts of St
broſe to avoid the biſhoprick; his haſty flight
whole night, and his uncertain wanderings,
led him back to the place from whence he ſet ou
affectation of cruelty in a judgment he gave
other artifices ſtill more aſtoniſhing which he
uſe of againſt all rule and decorum, but whi
people knew the real cauſe of.

This will be a natural occaſion to obſerve to
that in the firſt ages of the Church they were
to offer violence to the Saints, before they could
them to enter into prieſts orders, or undertak
charge of a biſhoprick; and that eccleſiaſtical
furniſhes us with abundance of very curious
greeable inſtances of this nature, too long to
peated at preſent. This would excite their cu
and upon other occaſions one might inform the
St. Baſil, St. Gregory Nazianzen, St. Chryſ
St. Auguſtine, St. Paulinus, and a great many
broke out into tears, when forced upon the
hood or epiſcopal office, and how ſerious thei
were, and how deep and ſincere their ſorrow.
may add, that the weight of the employment
leſſened ſince that time, and endeavour to fix i
minds that excellent rule of St. Gregory the G
" That he who poſſeſſes the virtues required
" care of ſouls, ſhould not take upon him the
" office, unleſs compelled; but that he who kn
" has them not, ſhould not take it upon him
" though the means were uſed to oblige him to

[q] Virtutibus pollens, coactus ad regimen veniat: virtutibu nec coactus accedat.

Emperor ordered, that he ſhould be baptized imly, and conſecrated within eight days after.

might be taken, that this ordination was y to [r] St. Paul's direction, not to ordain a e, that is, one newly baptized, and contrary the common rules of the Church; but that it : author of thoſe rules, that diſpenſed St. Amom the obſervation of them by the open vioe permitted the people to offer him upon this n, which went ſo far as not to hearken in any his remonſtrances againſt it. Beſides, the probity, and ſufficient qualifications of Amwhich were acknowledged by all the world, him far above the ſtate of Chriſtians newly ted in the faith.

daily lectures of this ſort in every claſs, it is comprehend how large a progreſs might be at the end of a few years; how thoroughly night become acquainted with their own tongue; many curious points of hiſtory, and ancient s, they might learn; what a fund of morality ould imperceptibly lay up; how many excelinciples for the conduct of life they would imom the different paſſages of hiſtory they ſhould le to read, or hear quoted; and laſtly, what a r reading they would carry from ſchool, which upon as one of the principal advantages of edu; becauſe this taſte, as I have already obſerved, preſerve them from abundance of dangers inſefrom idleneſs, would make them love and ter the company of men of learning and merit, ould render ſuch low and empty converſations rtable, as are the conſequence of ignorance, : ſource of a thouſand ills.

I of opinion that no body can think half an very day, or every other day, too much time pent in the ſtudy of the language of his own

[r] 1 Tim. iii. 6.

country, whilſt all the reſt is taken up in learn two other tongues; and as one of the princi vantages we are to expect from them is to be th perfect in our own, I have more cauſe to fea ſhall be blamed for not having allowed enough but the number of things that are to be taught ſeveral claſſes, obliges us to confine ourſelves narrow bounds; and I muſt adviſe profeſſors omit them, nor expatiate too much in their and pious reflections, which, to make the imp we deſire, ſhould be thrown in as if by ac without any apparent deſign, and always w affectation.

ARTICLE the THIRD.

Of Tranſlation.

AS ſoon as youth have made ſome progreſs Latin authors, they muſt be put upon tr ing certain ſelect paſſages and ſetting them do writing.

Their tranſlation at firſt ſhould be plain, clea correct, exactly rendering the meaning, and ev expreſſion, as much as may be. Pains muſt wards be taken to ſet it off and embelliſh it, i dering the delicacy and elegance of the Latin ph by ſuch as will anſwer to them in our own tc And laſtly, we muſt endeavour to bring them b grees to that point of perfection, in which the lency of this kind of writing conſiſts; I mea exact medium, which being equally removed too ſervile a reſtraint, and too exceſſive a lil faithfully expreſſes the entire meaning, without ſidering ſo much the number as the ſenſe o *words.*

This is the rule which [f] Cicero tells us he followed himſelf in tranſlating the Orations, that two of the moſt famous Orators in Greece ſpoke againſt one another. "What a misfortune it is, (ſays M de Tourreil, in "the beautiful preface he has prefixed to his tranſla-"tion of thoſe orations) that a copy which was ex-"tant in St. Jerome's time, and by the excellence of "the copiſt muſt have come ſo near the original, "ſhould not be tranſmitted down to us? It would "have taught us how to tranſlate well; we ſhould "have thence learnt when it is proper to ſhake off "the yoke of an heavy exactneſs, and too ſervile an "adherence; it would in ſhort have at once fixed "the bounds of a judicious diffidence, and a ſucceſs-"ful boldneſs. Tully indeed points out the method "we ought to follow; but example inſtructs far bet-"ter than precept."

M. de Tourreil, ſpeaking of the difficulties of tranſlation, lays down ſome general rules for that way of writing, which may be of great uſe both to maſters and ſcholars. "To this perpetual reſtraint, ſays he, "is joined the difference of languages, which always "embarraſſes, and often leads into deſpair. You "grow ſenſible, that the peculiar genius of the one is "often contrary to that of the other, and is almoſt "conſtantly loſt in a verſion. So that the common "tranſlations have been juſtly compared to the wrong "ſide of a piece of tapiſtry, which at beſt gives only "the groſs lineaments of the finiſhed figures repre-"ſented on the right."

After quoting a beautiful paſſage of Quintilian upon the difficulty of imitation, he adds, "'Tis true, "when I tranſlate, I give myſelf up to follow another "whom I chuſe for my guide; and the beſt I can

[f] Converti ex Atticis... nec converti ut interpres, ſed ut orator, ſententiis iiſdem, & earum formis, tanquam figuris; verbis ad noſtram conſuetudinem aptis: in quibus non verbum *pro verbo* neceſſe habui reddere, ſed genus omnium verborum vimque ſervavi. Non enim ea me annumerare lectori putavi oportere, ſed tanquam appendere. Cic. de opt. gen. orat. n. 14.

" do is to take care left my attachment to my guide " ſhould carry me too far, and degenerate into ſla- " very; in which caſe, inſtead of originals full of life " and ſpirit, I ſhould ſubſtitute dead and inanimate " copies. I have the good authority of more than " one [t], who upon a like occaſion withdrew from the " tyranny of the latter, made themſelves maſters of " the ſenſe, and, as by right of conqueſt, ſubjected it " to the phraſe of their own tongue.

" On the other hand too free a tranſlation has its " inconveniencies, and eſcaping from one extreme, " falls into another. Every paraphraſe diſguiſes the " text. Inſtead of preſenting the image it promiſes, " it paints one half by fancy, and the other from " an original; from whence is formed ſome mon- " ſtrous production, which is neither original nor " copy. Now a tranſlator properly ſpeaking is no " other than a painter, who deals in copying. And " every copier, that miſplaces but the out-lines, or " faſhions them after his own liking, is unfaithful. " He errs in the firſt ſetting out, proceeds againſt his " own plan, for want of remembring that all he has " to do is to produce a likeneſs, and if he fails of " that he does nothing. For my part then, I have " my model, and I cannot follow him too cloſely. " Whether therefore I extend or enlarge what he cuts " ſhort or abridges, whether I load with ornaments " what he leaves plain, tarniſh his beauties, or cover " his faults; in ſhort, where-ever I depart from his " character in the words I put into his mouth, 'tis no " longer him, but myſelf that I deſcribe; I de- " ceive under a borrowed appearance, and am no " longer a tranſlator, but an original.

" The firſt obligation of a tranſlator is to enter " well into the genius and character of the author he " is to tranſlate; to transform himſelf into him as

[t] Quaſi captivos ſenſus in ſuam *linguam victoris* jure tranſpoſuit. Hieronym. Epiſt. ad. Pammach.

" much

" much as poſſible; to clothe himſelf with the ſenti-
" ments and paſſions he undertakes to traſmit to us;
" and to lay a reſtraint upon that inward compla-
" cency, which is continually forcing itſelf upon us,
" and inſtead of forming us after the image of others,
" faſhions them after ours; in a word, to draw over
" again the turns and figures of the original with the
" ſame force and beauty; and yet ſo, as if our
" language cannot perfectly come up to them by a
" ſtrict adherence to the like forms of expreſſion, we
" may be allowed to caſt off the yoke, and indulge
" ourſelves in the full liberty of procuring where-
" withal to make amends by an equivalent."

I ſhall here add a reflection of M. Dacier's, which may ſerve to correct, or rather explain, what M. de Tourreil means, when he ſays, that a tranſlator, properly ſpeaking, is no more than a copier. " [a] When
" I ſpeak of a tranſlation in proſe, ſays ſhe, I do not
" mean a ſervile tranſlation; I mean a generous and
" noble tranſlation, which, keeping cloſely to the
" ideas of the original, takes in the beauties of its
" language, and repreſents the images, without re-
" tailing the words. The firſt ſort becomes unfaith-
" ful through too ſcrupulous a faithfulneſs; for it
" loſes the ſpirit to preſerve the letter, which is the
" effect of a cold and barren genius; whereas the
" other, though chiefly aiming to preſerve the ſpirit,
" forgets not, in its greateſt liberties, to retain the
" letter, and by means of its bold, but genuine
" ſtrokes, becomes not only a faithful copy of its ori-
" ginal, but another original itſelf; which cannot be
" performed but by a ſolid, noble, and fruitful genius....
" Tranſlation is not like the copy of a picture, where
" the copier is tied down to the lines, colours, pro-
" portions, turns, and poſtures of the original he fol-
" lows. 'Tis quite another thing. A good tranſlator
" is not ſo confined.... Here, as in all other in-

[a] *Preface to the tranſlation of Homer.*

"ſtances of imitation, the ſoul, full of the beauties "it intends to repreſent, and elevated by the pleaſing "vapours ariſing from thoſe abundant ſources, muſt "ſuffer itſelf to be raviſhed and tranſported by the "other's enthuſiaſm, and thus making it its own, "muſt produce very different images and expreſſions, "though with great reſemblance."

Theſe rules may ſuffice for ſcholars. Only we muſt obſerve to them, that the tranſlation of the poets claims ſome peculiar ones to itſelf, and though it be in proſe, muſt partake of the genius of poetry, retain the ſame fire, vivacity, and boldneſs, and conſequently without ſcruple make uſe of ſuch expreſſions, turns, and figures, as are not allowable in an orator or an hiſtorian.

I have already obſerved, that it is proper to ſelect the moſt beautiful paſſages of authors for youth to tranſlate. For beſides, that ſuch will be more agreeable to them, and they will take the greater pains in tranſlating them, 'tis the ſureſt way of forming their taſte. They will thereby become acquainted with their authors, and inſenſibly conceive their height of fancy, manner of writing, and way of thinking.

It will be uſeful too, when the authors have been tranſlated by learned hands, to compare ſuch verſions with the tranſlation of the ſcholars, in order to make them bold, and to lay before them good models. They will eſteem it an honour to follow them, though at a diſtance. They will ſtrive to get as near them as they can. And ſometimes they will come up to them, and perhaps go beyond them in certain paſſages.

As examples have always more force than precepts, I will here inſert the tranſlation of ſome letters of Pliny the younger, which will doubtleſs be very agreeable to the reader, and uſeful to youth.

* C. PLINIUS CORNEL. TACITO SUO S.

Ribebis & licet rideas. Ego Plinius ille, quem n'ſtis apros tres, & quidem pulcherrimos, cepi. Ipſe? inquis.

* Lib. 1. Epiſt. 6.

Ipſe,

Ipſe, non tamen ut omnino ab inertia mea & quiete diſcederem. Ad retia ſedebam, aram in proxima, non venabulum aut lanceam, ſed ſtylum & pugillares. Meditabar aliquid enotabamque, ut, ſi manus vacuas, plenas tamen animos reportarem. Non eſt quod contemnas hoc ſtudendi genus. Mirum eſt ut animus agitatione motuque corporis excitatur. Jam undique ſylvæ & ſolitudo, ipſumque illud ſilentium, quod venationi datur, magna cogitationis incitamenta ſunt. Proinde, cum venabere, licebit, auferre me, ut panarium & lagunculam, ſic etiam pugillares feras. Experieris non Dianam magis montibus quam Minervam inerrare. Vale.

A Corneille Tacite.

"Vous allez rire, & je vous le permets: riez-en "tant qu'il vous plaira. Ce Pline, que vous connoiſ- "ſez, a pris trois ſangliers, mais tres-grands. Quoi "lui-même, dites-vous? lui même. N'allez pour- "tant pas croire, qu'il en ait couté beaucoup à ma "pareſſe. J'étois aſſis près des toiles. Je n'avois à "côté de moi ni épieu ni dard, mais des tablettes & "une plume. Je révois, j'ecrivois, & je me prepa- "rois la conſolation de remporter mes feuilles pleines, "ſi je m'en retournois les mains vuides. Ne mépri- "ſez pas cette maniére d'étudier. Vous ne ſauriez "croire combien le mouvement du corps donne de "vivacité à l'eſprit: ſans compter que l'ombre des "forêts, la ſolitude, & ce profond ſilence qu'exige la "chaſſe, ſont très propres à faire naitre d'heureuſes "penſées. Ainſi croiez-moi, quand vous irez chaſſer, "portez votre pannetiere & votre bouteille; mais "n'oubliez pas vos tablettes. Vous éprouverez que "Minerve ſe plaît autant ſur les montagnes que Di- "ane. Adieu."

The tranſlation here is literal, and very faithful. And yet there is nothing forced, or like a verſion; but the whole has the air of an original.

We may obſerve to youth, that *ego Plinius ille* cannot be ſo well rendered into French by the firſt perſon; that another expreſſion more agreeable to our cuſtom was requiſite to be uſed inſtead of the word *ceras*; that the phraſe *l'ombre des forêts* forms a more muſical and grateful ſound to the ear, than if it had been, as it is in the Latin, *Sans compter que les forêts, la ſolitude, &c.*

[z] C. PLINIUS MINUTIO FUNDANO SUO S.

Mirum eſt quam ſingulis diebus in urbe ratio aut conſtet aut conſtare videatur pluribus cunctiſque (or *junctiſque*) *non conſtet. Nam, ſi quem interroges,* Hodie quid egiſti? *reſpondeat,* Officio togæ virilis interfui; ſponſalia aut nuptias frequentavi; ille me ad ſignandum teſtamentum, ille in advocationem, ille in conſilium rogavit. *Hæc, quo die feceris neceſſaria; eadem, ſi quotidie feciſſe te reputes, inania videntur, multo magis cum feceſſeris. Tunc enim ſubit recordatio, quot dies quam frigidis rebus abſumpſi? Quod evenit mihi poſtquam in Laurentino meo aut lego aliquid, aut ſcribo, aut etiam corpori vaco, cujus fulturis animus ſuſtinetur. Nihil audio quod audiſſe, nihil dico quod dixiſſe pœniteat. Nemo apud me quemquam ſiniſtris ſermonibus carpit; neminem ipſe reprehendo, niſi unum me, cum parum commode ſcribo. Nulla ſpe, nullo timore ſollicitor; nullis rumoribus inquietor. Mecum tantum & cum libellis loquor. O rectam ſinceramque vitam! O dulce otium honeſtumque ac pene omni negotio pulcrius! O mare, o littus, verum ſecretumque μουσεῖον! Quam multa invenitis, quam multa dictatis! Proinde tu quoque ſtrepitum iſtum, inanemque diſcurſum, & multum ineptos labores, ut primum fuerit occaſio, relinque, teque ſtudiis vel otio trade. Satius eſt enim, ut Attilius noſter eruditiſſime ſimul & facetiſſime dixit,* Otioſum eſſe, quam nihil agere. *Vale.*

[z] Lib. 1. Epiſt. 9.

A. MINU-

A. MINUTIUS FUNDANUS.

" C'eſt une choſe étonnante de voir comment le
" tems ſe paſſe à Rome. Prenez chaque journée à
" part, il n'y en a point qui ne ſoit remplie: raſſem-
" blez-les toutes, vous êtes ſurpris de les trouver ſi
" vuides. Demandez à quelqu'un, Qu'avez vous
" fait aujourd'hui? J'ai aſſiſté, vous dira-t-il, à la
" cérémonie de la robe virile, qu'un tel a donnée à ſon
" fils. J'ai été prié à des fiançailles ou à des nopces.
" L'on m'a demandé pour la ſignature d'un teſtament.
" Celui-ci m'a chargé de ſa cauſe. Celui-là m'a fait
" appeller à une conſultation. Chacune de ces choſes,
" quand on l'a faite, a paru néceſſaire: toutes en-
" ſemble paroiſſent inutiles, & bien davantage, quand
" on les repaſſe dans une agréable ſolitude. A lors
" vous ne pouvez vous empêcher de vous dire, A
" quelles bagatelles ai'je perdu mon temps? C'eſt ce
" que je répete ſans ceſſe dans ma terre de Laurentin,
" ſoit que je liſe, ſoit que j'écrive, ſoit qu'à mes étu-
" des je mêle les exercices du corps, dont la bonne
" diſpoſition influe tant ſur les opérations de l'eſprit.
" Je n'entends, je ne dis rien, que je me repente
" d'avoir entendu, & d'avoir dit. Perſonne ne m'y
" fait d'ennemis par de mauvais diſcours. Je ne
" trouve à redire à perſonne, ſinon à moi-même,
" quand ce que je compoſe n'eſt pas à mon gré.
" Sans deſirs, ſans crainte, à couvert des bruits fâ-
" cheux, rien ne m'inquiete. Je ne m'entretiens
" qu'avec moi & avec mes livres. O l'agréable, ô
" l'innocente vie! Que cette oiſiveté eſt aimable,
" qu'elle eſt honnête, qu'elle eſt préférable même aux
" plus illuſtres emplois! Mer, rivage, dont je fais
" mon vrai cabinet, que vous m'inſpirez de nobles,
" & d'heureuſes penſées! Voulez-vous m'en croire,
" mon cher Fundanus? Fuiez les embarras de la ville.
" Rompez au plutôt cet enchainement de ſons fri-
" voles qui vous y attachent. Addonnez-vous a l'étude
" ou au *repos*, *& ſongez* que ce qu'a dit ſit ſpirituel-
" lement

" lement & ſi plaiſamment notre ami Attilius, n'eſt " que trop vrai; *Il veut infiniment mieux ne rien faire,* " *que de faire des riens.* Adieu."

The pleaſure one feels in reading this tranſlation, is a greater commendation of it than any I can give. What delights me moſt is the faithfulneſs of the tranſlator in rendering every thought, and almoſt every expreſſion, at the ſame time that he gives them an elegant turn; which ſhould be well obſerved by the ſcholars. Sometimes the addition of an epithet raiſes the thought, *Que vous m'inſpirez de nobles, d'heureuſes penſées!* The Latin might have been tranſlated ſimply, *Que vous m'inſpirez de penſées! Quam multa invenitis! Quam multa dictatis!* At another time a metaphor, introduced inſtead of a plain and natural expreſſion, ſhall ſerve to ſet off a phraſe. Theſe Latin words, *Et multum ineptos labores, ut primum fuerit occaſio, ſæpe linque*, might have been tranſlated thus, *Quittez au plutôt ces occupations frivoles.* The metaphorical turn has a much greater grace, *Rompez au plutôt cet enchainement de ſoins frivoles, qui vous y attachent.* And here we ſhould dwell upon the juſt choice of words, which run on ſtill in the ſame metaphor, *Rompez, enchainement, attachent*, and ſhew that the French adds two beautiful thoughts to the Latin; *Enchainement de ſoins frivoles*, inſtead of ſaying ſimply, *Soins frivoles, ineptos labores*, which is far more emphatical, and ſhews how theſe idle occupations continually ſucceed one another. *Qui vous y attachent*, is not in the Latin, but was neceſſary to make the period more ſmooth.

I ſhall paſs by ſeveral other obſervations of this kind, that I may come to ſome critical remarks. In my opinion they ſhould be allowed in a work of this nature; and though ſome faults ſhould be diſcovered, which might have eſcaped the beſt capacity, they will take nothing from the merit of the tranſlation, or the reputation of the author. Beſides, I am doing here

what

what I ſhould do in a claſs upon reading this tranſlation to the ſcholars, where I ſhould think myſelf obliged to lay my doubts before them, and obſerve to them the paſſages where the ſenſe may have been miſtaken.

Celui-ci m'a chargé de ſa cauſe. I queſtion whether this is the meaning of the words, *Ille me in advocationem rogavit.* In good Latin *advocatus* does not ſignify *a pleader*, but one who aſſiſts the pleader with his advice or credit, by appearing in the cauſe. Yet in Pliny's time it had alſo the firſt ſignification; and Quintilian very often uſes it in this ſenſe. What makes me doubt whether *advocatio* here ſignifies the office of a pleader, is, that the different occupations Pliny ſpeaks of in this letter are almoſt all matters of mere ceremony, and for that reaſon better expreſs the loſs of time in being taken up with them; whereas nothing is more ſerious and important than the diſcharge of this office, and we certainly cannot look upon the time as ill ſpent, which is employed in the defence of a cauſe we have undertaken.

Chacun de ces choſes, quand on l'a fait, a paru néceſſaire; toutes enſemble paroiſſent inutiles. The Latin gives quite another thought. *Upon examining theſe things the day we do them, they ſeem neceſſary; but when afterwards we come to reflect, that all our days have paſſed thus, we find them very empty and trifling.*

Soit qu'à mes études je mêle les exercices du corps; dont la bonne diſpoſition influe tant ſur les operations de l'eſprit. We muſt inform the boys, that ſometimes there are thoughts and expreſſions in Latin, which cannot well be turned into French, and that inſtead of them we muſt expreſs ourſelves in ſuch a manner as comes neareſt to the ſenſe of them. This paſſage may be one inſtance, and we ſhall have ſeveral more hereafter. The Latin preſents us here with a fine image. Our body is a kind of building, but a building diſpoſed to decay, and ſtands continually in need of being propped up and ſupported, or otherwiſe it would

tumble down, and fall to ruin. Diet, reſt, walking, and ſeveral exerciſes, are ſo many props and ſupports to it; and at the ſame time they ſerve alſo to ſupport the mind. *Aut etiam corpori vaco, cujus fulturis animus ſuſtinetur.* The French has not expreſſed this beauty.

Perſonne ne m'y fait d'ennemis par de mauvais diſcours. This is not at all the ſenſe of the Latin, and the tranſlator muſt have read it differently from what we have it in the text. *Nemo apud me quemquam ſiniſtris ſermonibus carpit: No one in my preſence takes the liberty to ſpeak ill of any body.*

Que cette oiſiveté eſt aimable. . . . qu'elle eſt préſtrable même aux plus illuſtres emplois! The Latin is not ſo deciſive; there is a lenitive added, which was requiſite to ſoften what would otherwiſe be too abſolute and exceſſive in the thought. *O dulce otium, honeſtumque, ac pene omni negotio pulcrius!* For it is really true, that the pleaſures of reſt and retirement are always to be preferred to publick employments, though extremely irkſome and laborious? Was this a received principle, what would become of the ſtate?

Il vaut infiniment mieux ne rien faire, que de faire des riens. One might doubt, at firſt ſight, whether this thought, which is extremely pretty, were really the author's or no. For *otioſum eſſe* does not ordinarily ſignify *ne rien faire*, but to be at leiſure, to be without buſineſs, without neceſſary and preſſing employment, which does not hinder but that a man may take pains, and employ himſelf; it even gives him an opportunity of doing it, though in a more agreeable, becauſe in a freer manner. [y] And this is the ſenſe of that beautiful expreſſion of Scipio Africanus, who was uſed to ſay, [z] *Nunquam ſe minus otioſum eſſe, quam cum eſſet otioſus*; That he was never leſs at leiſure, than when he was at leiſure; never

[y] Cic. lib. 3. Offic. n.° 1.

[z] I queſtion whether M. Dubois has tranſlated this paſſage very exactly: *Il avoit coutume de dire qu'il n'avoit jamais plus d'affaires, que lorſqu'il étoit ſans affaires.*

more employed, than when he was without employment. On the other hand, *nihil agere* uſually ſignifies to do nothing; and it is one of the three faults that [a] Seneca charges upon the greateſt part of mankind, that they paſs the beſt part of their lives, either in doing nothing, or doing ill, or in doing ſomething they ſhould not do.

Yet when we examine attentively the paſſage we are upon, we ſhall find that the French very faithfully expreſſes the meaning of the text. For Pliny adviſes Fundanus to retire into the country, that he may give himſelf up either to ſtudy or repoſe, *teque ſtudiis vel otio trade*; and the alternative implies that *otium* here muſt not be confounded with the time that is ſpent in ſtudy. *Otioſum eſſe* ſignifies therefore to be at reſt, to do nothing. And *nihil agere* anſwers to the trifling occupations of the town, which Pliny had termed *multum ineptos labores.* Conſequently *nihil agere* is happily rendered by the words *faire des riens*; which is the ſenſe given it in Stephens's Theſaurus, *rebus inanibus implicari.* And it is thus we can conceive it to be very ſenſibly and facetiouſly ſaid, *Eruditiſſime ſimul & facetiſſime*; for there would be nothing either witty or facetious in it, if it meant only, *That it is better to be at leiſure, than to do nothing.*

Criticiſm of this kind may, in my opinion, be very ſerviceable to young people; as it is a good means of forming their judgment, to lay difficulties before them, as I have done here, and to endeavour to make them give a ſolution of them themſelves, if poſſible.

[b] C. PLINIUS BEBIO HISPANO SUO S.

Tranquillus, contubernalis meus, vult emere agellum, quem venditare amicus tuus dicitur. Rogo cures quanti æquum eſt emat; ita enim delectabit emiſſe. Nam mala emptio ſemper ingrata eſt, eo maxime quod exprobare

[a] Si volueris attendere magna vitæ pars elabitur malè agentibus, maxima nihil agentibus, tota aliud agentibus. Senec. Ep. 1.

[b] Lib. 1. Epiſt. 24.

ſtultitiam

ſtultitiam domino videtur. In hoc autem agello (ſi modo arriſerit pretium) Tranquilli mei ſtomachum multa ſollicitant; vicinitas urbis, opportunitas viæ, mediocritas villæ, modus ruris, qui avocet magis quam diſtringat. Scholaſticis (alit. *dominis*) *porro ſtudioſis, ut hic eſt, ſufficit abunde tantum ſoli, ut relevare caput, reficere oculos, reptare per limitem, unamque ſemitam terere, omneſque viticulas ſuas noſſe, & numerare arbuſculas poſſint. Hæc tibi expoſui, quo magis ſcires quantum ille eſſet mihi, quantum ego tibi debiturus, ſi prædiolum iſtud, quod commendatur his dotibus, tam ſalubriter emerit, ut pœnitentiæ locum non relinquat. Vale.*

A. Bebius.

" Suetone, qui loge avec moi, a deſſein d'acheter " une petite terre, qu'un de vos amis veut vendre. " Faites en ſorte, je vous prie, qu'elle ne ſoit vendue " que ce qu'elle vaut. C'eſt à ce prix qu'elle lui plai- " ra. Un mauvais marché ne peut être que déſagré- " able, mais principalement par le reproche continuel " qu'il ſemble nous faire de notre imprudence. Cette " acquiſition (ſi d'ailleurs elle n'eſt pas trop chere) " tente mon ami par plus d'un endroit; ſon peu de " diſtance de Rome, la commodité des chemins, la " médiocrité des bâtimens, les dependances plus ca- " pables d'amuſer que d'occuper. En un mot, il ne " faut à ces Meſſieurs les ſavans, abſorbés comme lui " dans l'étude, que le terrain néceſſaire pour délaſſer " leur eſprit, & réjouir leurs yeux. Il ne leur faut " qu'une allée pour ſe promener, qu'une vigne dont " ils puiſſent connoître tous les ſeps, que des arbres " dont ils puiſſent ſavoir le nombre. Je vous mande " tout ce détail pour vous apprendre quelle obliga- " tion il m'aura, & toutes celles que lui & moi vous " aurons, s'il achette, à des conditions dont il n'ait " jamais lieu de ſe repentir, une petite maiſon telle " que je viens de la dépeindre. Adieu."

This

This letter, though very ſhort and plain, is exceedingly fine. The tranſlation is very happy in giving all its beauties, except one, which our language is not capable of; I mean the diminutives, which in the Latin, eſpecially upon a gay ſubject, are wonderfully agreeable. *Agellum, viticulas, arbuſculas, prædiolum.* I place in the ſame claſs the frequentative verb, *reptare per limitem*, the beauty of which is eaſier to be conceived than expreſſed.

[c] C. PLINIUS PROCULO SUO S.

Petis ut libellos tuos in ſeceſſu legam, examinemque an editione ſint digni. Adhibes preces, allegas exemplum. Rogas etiam ut aliquid ſucciſivi temporis ſtudiis meis ſubtrahem, impertiar tuis. Adjicis M. Tullium mira benignitate poetarum ingenia foviſſe. Sed ego nec rogandus ſum, nec hortandus. Nam & poeticen ipſam religioſiſſime veneror, & te validiſſime diligo. Faciam ergo quod deſideras, tam diligenter quam libenter. Videor autem jam nunc poſſe reſcribere, eſſe opus pulcrum, nec ſupprimendum, quantum æſtimare licuit ex iis, quæ me præſente recitaſti, ſi modo mihi non impoſuit recitatio tua. Legis enim ſuaviſſime & peritiſſime. Confido tamen me non ſic auribus duci, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortaſſe, & paululum retunduntur, revelli quidem enterquarique non poſſunt. Igitur non temere jam de univerſitate pronuncio; de partibus experiar legendo. Vale.

A. PROCULUS.

" Vous me priez de lire vos ouvrages dans ma re-
" traite, & de vous dire s'ils ſont dignes d'être pub-
" liés. Vous m'en preſſez, vous autoriſez vos prieres
" par des exemples. Vous me conjurez même de
" prendre ſur mes études une partie du loiſir que je
" leur deſtine, & de la donner à vôtres. Enfin, vous
" me citez Cicéron, qui ſe faiſoit un plaiſir de favo-
" riſer & d'animer les poetes. Vous me fait tort.

[c] *Lib. 3. Epiſt 15.*

" Il

" Il ne faut ni me prier, ni me preſſer. Je ſuis ado-
" rateur de la poeſie, & j'ai pour vous une tendreſſe
" que rien n'égale. Ne doutez donc pas que je ne
" faſſe avec autant d'exactitude que de joie ce que
" vous m'ordonnez. Je pourrois déja vous mander
" que rien n'eſt plus beau, & ne mérite mieux de
" paroître ; du moins autant que j'en puis juger par
" les endroits, que vous m'avez fait voir ; ſi pourtant
" votre pronunciation ne m'a point impoſé ; car vous
" liſez d'un ton fort impoſteur. Mais j'ai aſſez bonne
" opinion de moi, pour croire que le charme de l'har-
" monie ne va point juſqu'à m'ôter le jugement. Elle
" peut bien le ſurprendre, mais non pas le corrompre
" ni l'alterer. Je croi donc déja pouvoir hazarder
" mon avis ſur le corps de l'ouvrage. La lecture
" m'apprendra ce que je dois penſer de chaque partie.
" Adieu."

I ſhall examine but one ſingle paſſage in this letter, which is not the leaſt difficult, nor the leaſt beautiful. *Confido tamen me non ſic auribus duci, ut omnes aculei judicii mei illarum delinimentis refringantur. Hebetantur fortaſſe & paululum retunduntur ; revelli quidem extorquerique non poſſunt.*

To make youth thoroughly underſtand this paſſage, we muſt begin with explaining the metaphor to them, in which all the beauty and difficulty of it conſiſts. This metaphor is contained in the word *aculeus*, which ſignifies a *ſharp point*, as the point of a dart or ſpear, deſigned to pierce through and penetrate. Now three things may either weaken or abſolutely hinder this effect ; if the edge of it be taken off, *hebetari*, *retundi* ; if it be broken, *refringi* ; and laſtly, if it be entirely plucked off from the wood, to which the iron is faſtened, *revelli*, *extorqueri*.

Pliny expreſſes the penetration of the judgment by the image of a point, which might indeed have its edge taken off by the impreſſion, which a graceful pronunciation had made upon his ears, but could not be broken, much leſs totally carried away. It

ay be queſtioned, whether theſe two ideas *deli-*
. and *refringunt* ſquare well together, the one
ng gentleneſs and allurement, and the other
d violence. But I think we ſhould carry the
too far, if we required ſo ſtrict an exactneſs, as
be content that the charms of pronunciation
produce the effect here mentioned upon the
nt, without being able to find out ſomething
n nature, that may take off the edge of a point,
t, or pull it off.

tranſlator has rendered the paſſage thus; *J'ay*
nne opinion de moi pour croire que le charme d'har-
e va point juſqu'à m'ôter le jugement. Elle peut
ſurprendre, mais non pas le corrompre, ni l'alterer.
e no doubt, conſidering his good taſte, but he
s utmoſt endeavours to expreſs the Latin meta-
But ſeeing that our language was not capable of,
that if he ſhould ſervilely keep to the expreſſion,
ıld loſe the beauty of the thought, he followed
's advice upon the occaſion, and quitted a ſub-
deſpaired of handling well,

——[d] *Et quæ*
erat tractata niteſcere poſſe, relinquit.

ius preſerving the main of the thought, he has
t another turn, which ſeems more natural, and
ſs beautiful than that of the Latin.

s is one of the principal rules of tranſlation,
ſhould be well inculcated into youth, and is
larly neceſſary with reſpect to metaphors,
are uſually the torture and deſpair of tranſlators,
ınot poſſibly be expreſſed in another language,
ıt an alteration of all their beauties.

[e] C. PLINIUS MAXIMO SUO S.

ıer me cujuſdam amici languor admonuit, optimos
s, dum infirmi ſumus. Quem enim infirmum
ıritia aut libido ſollicitat? Non amoribus ſervit,

[d] De Arte Poetica. [e] Lib. 7. Epiſt. 26.

nan

Mongault. M. St. Real tranſlated only two books of theſe letters; M. Mongault, without being frighted at the difficulty of the undertaking, has publiſhed them all, and by that means done great ſervice to abundance of perſons, who are hereby enabled to read with certainty and pleaſure, the moſt curious part of Tully's works relating to the hiſtory of his own time, though the moſt difficult and obſcure.

Ep. XVII. *from Tully to Atticus*, B. I.

The argument of the letter. Quintus Cicero, brother to the famous Orator, had married Pomponia, the ſiſter of Atticus. But refuſing to ſerve as lieutenant in Aſia, under his brother-in-law, it contributed not a little to a miſunderſtanding between them, which occaſioned very bitter complaints on the part of Quintus Cicero, and cauſed a kind of rupture. This is the ſubject of the firſt part of this letter, to which I ſhall confine myſelf.

CICERO ATTICO SAL.

Num. 1. *Magna mihi veritas voluntatis, & diſſimilitudo opinionis ac judicii Quinti fratris mei, demonſtrata eſt ex literis tuis, in quibus ad me epiſtolarum illius exempla miſiſti. Qua ex re & moleſtia ſum tanta affectus, quantam mihi meus amor ſummus erga utrumque veſtrum afferre debuit; & admiratione, quidnam accidiſſet, quod afferret Quinto fratri meo aut offenſionem tam gravem aut commutationem tantam voluntatis.*

Num. 2. *Atque illud a me jam ante intelligebatur, quod te quoque ipſum diſcedentem a nobis ſuſpicari videlam, ſubeſſe neſcio quid opinionis incommodæ, ſauciumque ejus animum; & inſediſſe quaſdam odioſas ſuſpiciones. Quibus ego mederi cum cuperem antea ſæpe, & vehementius etiam poſt ſortitionem provinciæ, nec tantum intelligebam ei eſſe offenſionis, quantum literæ tuæ declarunt nec tantum proficiebam, quantum volebam.*

Num. 3. *Sed tamen hoc me ipſe conſolabar, quod non dubitabam, quin te ille aut Dyrrachii, aut in iſtis locis*

uſpiam viſurus eſſet; quod cum accidiſſet, confidebam, ac mihi perſuaſeram, fore ut omnia placarentur inter vos non modo ſermone ac diſputatione, ſed conſpectu ipſo congreſſuque veſtro. Nam, quanta ſit in Quinto fratre meo comitas, quanta jucunditas, quam mollis animus & ad accipiendam & ad deponendam offenſionem, nihil attinet me ad te, qui ea noſti, ſcribere. Sed accidit perincommode, quod eum nuſquam vidiſti. Valuit enim plus quod erat illi nonnullorum artificiis inculcatum, quam aut officium, aut neceſſitudo, aut amor veſter ille priſtinus, qui plurimum valere debuit.

Num. 4. *Atque hujus incommodi culpa ubi reſideat, facilius poſſum exiſtimare quam ſcribere. Vereor enim, ut, dum defendam meos, non parcam tuis. Nam ſic intelligo, ut nihil a domeſticis vulneris factum ſit, illud quidem, quod erat, eos certe ſanare potuiſſe. Sed hujuſce rei totius vitium, quod aliquanto etiam latius patet quam videtur, præſenti tibi commodius exponam.*

Num. 5. *De iis literis, quas ad te Theſſalonica miſit, & de ſermonibus, quos ab illo & Romæ apud amicos tuos & in itinere habitos putas, ecquid tantum cauſæ ſit ignoro; ſed omnis in tua poſita eſt humanitate mihi ſpes hujus levandæ moleſtiæ. Nam, ſi ita ſtatueris, & irritabiles animos eſſe optimorum ſæpe hominum, & eoſdem placabiles; & eſſe hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis; &, id quod caput eſt, nobis inter nos noſtra ſive incommoda, ſive vitia, ſive injurias eſſe tolerandas; facile hæc, quemadmodum ſpero, mitigabuntur. Quod ego, ut facias, te oro. Nam ad me, qui te unice diligo, maxime pertinet, neminem eſſe meorum, qui aut te non amet, aut abs te non ametur.*

Num. 6. *Illa pars epiſtolæ tuæ minime fui neceſſaria, in qua exponis, quas facultates aut provincialium, aut urbanorum commodorum, & aliis temporibus, & me ipſo eo ſole, prætermiſeris. Mihi enim perſpecta eſt ingenuitas & magnitudo animi tui; neque ego inter me atque te quicquam intereſſe unquam duxi, præter voluntatem inſtitutæ vitæ, quod me ambitio quædam ad bonorum*

ſtudium, te autem alia minimæ reprehendenda ra ad honeſtum otium duxit. Vera quidem laude probitat diligentiæ, religionis, neque me tibi, neque quemqu antepono. Amoris vero erga me, cum a fraterno am domeſticoque diſceſſi, tibi primas defero. Vidi eni vidi, penituſque perſpexi in meis variis temporibus ſolicitudines & lætitias tuas. Fuit mihi ſæpe & lau noſtræ gratulatio tua jucunda, & timoris conſola grata.

Num. 7. *Quin mihi nunc, te abſente, non ſolum c ſilium, quo tu excellis, ſed etiam ſermonis communica quæ mihi ſuaviſſima tecum ſolet eſſe, maxime de Quid dicam in publica re? Quo in genere mihi neg genti eſſe non licet. An in forenſi labore? Quem ant propter ambitionem ſuſtinebam, nunc, ut dignitat lueri gratia poſſim. An in ipſis domeſticis negotiis In quibus ego cum antea, tum vero poſt diſceſſum fratr te ſermoneſque noſtros deſidero. Poſtremo, non lal meus, non requies; non negotium, non otium; non foren tes, non domeſticæ; non publicæ, non privatæ; care diutius tuo ſuaviſſimo atque amantiſſimo conſilio ac ſerm poſſunt.*

The tranſlation of the preceding letter by M. de St. Real.

Num. 1. AUtant par votre lettre, que par la copie que vous m'envoiez de celle de mon frere, je vois une grande altération dans ſon amitié pour vous, & même dans ſon eſtime. J'en ſuis auſſi affligé, que ma tendreſſe pour tous les deux m'y oblige, & auſſi ſurpris qu'on *le peut être*, ne ſachant d'où

The tranſlation of t ſame letter by M. Mo gault.

Num. 1. JE vois, & p votre lettre, par la copie que vous m'av envoie de celle de m frere, qu'il y a une gran altération dans les ſent mens & dans les diſpoſ tions où il étoit à vot égard. J'en ſuis auſſi a fligé que ma tendreſſe po vous deux le demande, je ne conçois pas ce qui

ıt venir un reſſen-
ſi violent ; où,
a point de ſujet,
rand changement
affection.

Je comprenois
a ce dont vous-
/ous défiez auſſi
ous partîtes d'ici,
it quelque ombrage
ous, & que ſon e-
›it ulcére, & pré-
de quelques ſoup-
lieux ſur votre

Mais il ne m'a-
paru, dans les ef-
j'ai faits à diverſes
ı de lui pour l'en
non-ſeulement a-
l fût déclaré Pré-
\ſie, mais-encore
› plus fortement
il ne me paroiſſoit
e, qu'il fût auſſi,
'il le paroît par ſa
uoique je ne ga-
ıs ſur lui tout ce
›ulois.

Je m'en conſolois
pérance certaine
s joindroit a Dyr-
, ou quelqu'autre
ıs vous quartiers;
tant je me flatois ;
ı doutois pas, que
ommoderoit entre
and vous ne feriez
ı voir ; à plus forte
and *vous vous par-*
leriez,

pu ſi fort aigrir mon frere, & cauſer en lui un ſi grand changement.

n. 2. J'avois bien remarqué, & vous vous-étiez auſſi aperçu avant que de partir, qu'on l'avoit prévenu contre vous, & qu'on avoit rempli ſon eſprit de ſoupçons facheux. Lorſque j'ai travaillé à l'en guérir, & avant qu'il fût nommé Gouverneur d'Aſie, & ſurtout depuis, il ne m'a pas paru auſſi aigri que vous me le marquez dans votre lettre, quoiqu'à la vérité je n'aie pu obtenir de lui tout ce que j'aurois voulu.

n. 3. Ce qui me conſoloit, c'étoit que je comptois qu'il vous verroit à Dyrrachium, ou quelque autre part dans vous quartiers ; & je me promettois, ou plûtôt je ne doutois point, que cette entrevûe ne ſuffît pour raccommoder tout, même avant que vous entraſſiez dans aucun éclair-

leriez, & que vous vous ſeriez éclaircis. Car il n'eſt pas néceſſaire que je vous diſe ce que vous ſavez comme moi, combien il eſt traitable & doux, & juſqu'où va ſa facilité, également à ſe brouiller, & à ſe raccommoder. Le malheur eſt, que vous ne vous êtes point vûs. Ainſi, ce qu'on lui a inſpiré artificieuſement contre vous, a prèvalu dans ſon eſprit ſur ce qu'il devoit à votre liaiſon, à votre alliance, & à votre ancienne amitié.

n. 4. De ſavoir à qui en eſt la faute, c'eſt ce qu'il m'eſt plus facile de penſer que d'écrire; parceque je crains de ne pas épargner aſſez vos proches, en voulant défendre les miens. Car je ſuis perſuadé, que ſi on n'a pas contribué dans la famille a l'aigrir, du moins y auroit-on pu facilement l'adoucir. Mais je vous expliquerai plus commodément, quand nous nous reverrons, toute la malignité de cette affaire, qui s'étend plus loin qu'il ne ſemble.

n. 5. J'ignore, encore une fois, ce qui peut l'avoir obligé à vous écrire, *comme il a fait.* de Theſ-

ciſſement. Car vous ſavez, auſſi-bien que moi que mon frere eſt dans le fond le meilleur homme du monde; & que s'il ſe brouille aiſément, il ſe raccommode de même. Le malheur eſt que vous ne vous êtes point vûs; & c'eſt ce qui a été cauſe que les artifices de quelques mauvais eſprits ont prévalu ſur ce qu'il devoit à la liaiſon à l'alliance, & à l'ancienne amitié qui eſt entre vous.

n. 4. Savoir à qui en eſt la faute, il m'eſt plus aiſé de le deviner, que de vous le dire. Je craindrois de ne pas épargner vous proches, en défendant les miens. Je ſuis perſuadé que, ſi l'on n'a pas contribué dans ſa famille à l'aigrir, on n'a pas du moins travaillé à l'adoucir comme on auroit pu. Mais je vous expliquerai mieux quand nous nous revêrons d'où vient tout le mal, qui s'étend plus loin qu'il ne ſemble.

n. 5. Je ne conçois pas ce qui a pu porter mon frere à vous écrire de Theſſalonique comme il a fait.

ſalonique, & à parler ici à vos amis, & ſur la route, de la maniére que vous croiez. Toute l'eſpérance qui me reſte d'être délivré de ce chagrin n'eſt fondée que ſur votre ſeul honnêteté. Si vous conſidérez que les meilleurs gens ſont ſouvent les plus faciles à s'emporter, comme à s'appaiſer; & que cette légéreté, pour ne pas dire cette moleſſe de ſentimens, ne vient la plûpart du tems que d'une trop grande bonté de naturel; &, ce qu'il faut dire avant tout, que nous avons à ſupporter mutuellement les foibleſſes, les défauts, & même les outrages les uns des autres: tout cela ſe calmera facilement à ce que j'eſpere, & je vous en prie. Car vous aimant uniquement comme je fais, je ne dois rien oublier pour faire en ſorte que tous ceux qui m'appartiennent vous aiment, & ſoient aimés de vous.

n. 6. Rien n'étoit moins néceſſaire que cette partie de votre lettre, où vous rapportez tous les emplois qu'il n'a tenu qu'à vous d'avoir, ſoit à Rome, ſoit dans les provinces, ſous mon *Conſulat, & en d'autres tems.*

& à parler ici à vos amis, & ſur la route, de la maniére qu'on vous l'a rapporté. Quoiqu'il en ſoit, je n'eſpere d'être délivré de ce chagrin que par la confiance que j'ai en votre honnêteté. Si vous conſiderez que les meilleurs gens ſont ſouvent ceux qui ſe fâchent le plus aiſément, & qui reviennent de même, & que cette légéreté, ou, pour parler ainſi, cette flexibilité de ſentimens, eſt ordinairement une marque de bon naturel; & ſurtout ſi vous faites réflexion qu'entre amis on doit ſe pardonner non-ſeulement les foibleſſes & les défauts, mais même les torts réciproques: j'eſpere que tout cela ſe calmera aiſément, & je vous le demande en grace. Car vous aimant autant que je fais, il n'eſt pas indifférent pour moi que tous mes proches vous aiment, & ſoient aimés de vous.

n. 6. Rien n'étoit moins néceſſaire que l'endroit de votre lettre, où vous faites un détail de tous les emplois qu'il n'a tenu qu'a vous d'avoir, ſoit dans les provinces, ſoit à Rome, pendant mon Conſulat, &

tems. Je connois à fond la franchiſe & la grandeur de votre ame, & je n'ai jamais prétendu qu'il y eût d'autre difference entre vous & moi, que celle du different choix de vie, en ce que quelque ſorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs nullement blâmables vous ont faits prendre le parti d'une honnête oiſiveté. Mais quant à la véritable gloire, qui eſt celle de la probité, de l'application, & de la régularité, je ne vous préfére ni moi, ni homme du monde: & pour ce qui me regarde en particulier, aprés mon frere & ma famille, je ſuis perſuadé que perſonne ne m'aime tant que vous m'aimez. J'ai vû d'une maniére à n'en pouvoir douter vos contentemens & vos peines dans les diverſes rencontres de ma vie, & j'ai reſſenti avec une égale ſatisfaction la part que vous avez priſe à mes avantages & à mes dangers.

en d'autres tems. Je connois la nobleſſe & la droiture de votre cœur. J'ai toujours compté qu'il n'y avoit point d'autre difference entre vous & moi, que celle du different choix de vie; en ce quelque ſorte d'ambition m'a porté à rechercher les honneurs, au lieu que d'autres motifs nullement blâmables vous ont fait prendre le parti d'une honnête oiſiveté. Mais quant à cette gloire véritable, qui vient de la probité, de l'exactitude, de la régularité dans le commerce, je ne mets au deſſus de vous ni moi, ni perſonne du monde: & pour ce qui me regarde en particulier, après mon frere & ma famille, je ſuis perſuadé que perſonne ne m'aime autant que vous m'aimez. J'ai vû d'une maniére à n'en pouvoir douter, & votre joie, & votre inquiétude dans les différentes ſituations où je me ſuis trouvé. Lorſque j'ai eu quelque ſuccès, votre joie a augmenté la mienne: & lorſque j'ai été expoſé à quelque danger, la part que vous y avez pris m'a raſſuré & conſolé.

n. 7. Dans le tems même que je vous parle, non-ſeulement vos conſeils, en quoi vous êtes incomparable, mais voutre entretien ordinaire, dont la douceur m'eſt ſi ſenſible, me fait un beſoin extrême. Je ne vous regrette pas ſeulement pour les affaires publiques, qu'il ne m'eſt pas permis de négliger comme les autres: c'eſt encore pour mes fonctions du barreau, que je continue afin de me conſerver la conſidération qui m'eſt néceſſaire pour ſoutenir la dignité où elles m'ont aidé à parvenir. Je vous regrette auſſi pour mes affaires domeſtiques, dans leſquelles je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans mon travail, ni dans mon repos; ni dans mes occupations, ni dans mon loiſir, ni dans mes affaires domeſtiques, ni dans celles de ma profeſſion; ni dans les particulieres, ni dans les publiques, je ne ſaurois plus me paſſer de la douceur de votre aimable converſation, & de vos conſeils.

n. 7. Maintenant même que vous êtes abſent, je ſens combien j'aurois beſoin, non-ſeulement de vos conſeils, en quoi perſonne ne peut vous remplacer; mais encore de la douceur & de l'agrément de votre converſation. Je vous ſouhaite, & pour our les affaires publiques, qu'il ne m'eſt pas permis de négliger comme les autres; & pour mes fonctions du barreau, que je continue afin de me conſerver la conſideration qui m'eſt neceſſaire pour ſoutenir la dignité à laquelle elles m'ont élevé; & pour mes affaires domeſtiques, où je vous trouve encore plus à dire depuis le départ de mon frere. Enfin, ni dans le travail, ni dans le repos, ni dans mes occupations, ni dans mon loiſir; ni dans mes affaires domeſtiques, ni dans celles du barreau; ni dans le particulieres, ni dans le publiques, je ne puis plus me paſſer de la reſſource & de l'agrément que je trouve dans les conſeils & dans l'entretien d'un ami tel que vous.

The xviiith letter of Tully to Atticus, Book 1

CICERO ATTICO SAL.

Num. 1. *Nihil mihi nunc ſcito tam deeſſe, quam minem eum, quocum omnia, quæ me cura aliqua affici una communicem ; qui me amet, qui ſapiat, quocum colloquar, nihil fingam, nihil diſſimulem, nihil obteg Abeſt enim frater ἀφελέσταλος, & amantiſſimus. Met non homo, ſed littus, atque aer, & ſolitudo mera. autem, qui ſæpiſſime curam & angorem animi mei mone & conſilio levaſti tuo, qui mihi & in publica r cius, & in privatis omnibus conſcius, & omnium mec ſermonum & conſiliorum particeps eſſe ſoles, ubinam e*

Num. 2. *Ita ſum ab omnibus deſtitutus, ut tai requietis habeam, quantum cum uxore, & filicla, & lito Cicerone conſumitur. Nam illæ ambitioſæ nq fucoſæque amicitiæ ſunt in quodam ſplendore fori fructum domeſticum non habent. I aque, cum bene pleta domus eſt tempore matutino, cum ad forum ſti gregibus amicorum deſcendimus, reperire ex magna t neminem poſſumus, quocum aut jocari libere, aut ſuſp familiariter poſſimus.*

Num. 3. *Quare te expectamus, te deſideramu. jam etiam arceſſimus. Multa enim ſunt, quæ me licitant anguntque, quæ mihi videor, aures nactus i unius ambulationis ſermone exhaurire poſſe. Ac dom carum quidem ſolicitudinem aculeos omnes & ſcrupulo cultabo ; neque ego huic epiſtolæ atque ignoto tabel committam. Atque hi (nolo enim te permoveri) non permoleſti, ſed tamen inſident & urgent, & nulliu mantis conſilio aut ſermone requieſcunt.*

The tranſlation of the xviiith letter by M. de St. Real.

Num. 1. SAchez que rien ne me manque tant à l'heure qu'il eſt,

The tranſlation of the letter by M. l'A Mongault.

Num. 1. COmptez rien ne manque tant à pr

q

eſt, que quelqu'un à qui je puiſſe communiquer tout ce qui me fait de la peine, qui ait de l'amitié pour moi & de la ſageſſe, avec qui j'oſe parler ſans rien feindre, diſſimuler, ni cacher. Car mon frere, à qui je pouvois m'ouvrir de mes plus ſecrettes penſées avec autant de ſureté qu'aux bois & aux rochers, qui m'aime tendrement, & qui eſt la ſimplicité même, n'eſt plus ici, comme vous ſavez. Où êtes-vous, vous qui avez ſoulagé tant de fois mes ſoucis & mes peines par vos diſcours & par vos conſeils? qui me ſecondez dans les affaires publiques, & à qui je ne cache pas les plus particulieres: enfin ſans la participation de qui je ne ſaurois ni rien faire, ni rien dire?

n. 2. Je ſuis ſi dépourvû de toute ſociété, que je n'ai plus de bon que le tems que je paſſe avec ma femme, ma fille, & mon petit Ciceron. Car ces amitiés importantes & faſtueuſes que vous ſavez, ne ſont bonnes que pour paroître au public; elles ne ſont d'aucun uſage familiare.

qu'une perſonne ſûre à qui je puiſſe m'ouvrir ſur tout ce qui me fait de la peine, qui ait de l'amitié pour moi & de la prudence, avec qui j'oſe m'entretenir ſans contrainte, ſans diſſimulation, & ſans réſerve. Car je n'ai plus mon frere, qui eſt du meilleur caractere du monde, qui m'aime ſi tendrement, & à qui je pouvois m'ouvrir de mes plus ſecrettes penſées avec autant de ſûreté qu'aux rochers & aux campagnes les plus déſertes. Où êtes-vous à préſent, vous dont l'entretien & les conſeils ont adouci tant de fois mes peines & mes chagrins; qui me ſecondez dans les affaires publiques; & à qui je ne cache pas les plus particulieres; que je conſulte également ſur ce que je dois faire, & ſur ce que je dois dire?

n. 2. Je ſuis ſi dépourvû de toute ſociété, que je ne me trouve en repos & à mon aiſe qu'avec ma femme, ma fille, & mon petit Ciceron. Ces amitiés exterieures, que l'interêt & l'ambition concilient, ne ſont bonnes que pour paroître en public avec honneur, & ne ſont d'aucun

are. Cela eſt ſi vrai, que ma maiſon eſt pleine de gens tous les matins quand je vas à la place, & je ſuis eſcorté d'une foule de prétendus amis, ſans trouver un ſeul homme dans tout ce nombre avec qui je puiſſe, ou rire en liberté, ou ſoupirer ſans contrainte.

n. 3. Jugez ſi je vous attens, ſi je vous ſouhaite, & ſi je vous preſſe de venir. J'ai mille choſes qui m'inquietent, ou me bleſſent, dont il me ſemble qu'une ſeule promenade avec vous me fera raiſon. Je ne ſaurois vous écrire pluſieurs petits chagrins domeſtiques, que je n'oſorois confier au papier, ni à ce porteur que je ne connois point. N'en ſoiez pourtant pas en peine: ils ne ſont pas fort conſidérables, mais ils touchent de près, ils ne donnent aucun relâche, & je n'ai perſonne qui m'aime de qui les conſeils, ou ſeulement l'entretien puiſſe interrompre.

uſage dans le particulier. Cela eſt ſi vrai, que quoique ma maiſon ſoit remplie tous les matins d'une foule de prétendus amis qui m'accompagnent lorſque je vais à la place; dans un ſi grand nombre il ne s'en trouve pas un ſeul avec qui je puiſſe, ou rire avec liberté, ou gémir ſans contrainte.

n. 3. Jugez donc par là ſi je ne dois pas attendre, ſouhaiter, & preſſer votre retour. J'ai mille choſes qui m'inquietent & me chagrinent, dont une ſeule promenade avec vous me ſoulagera. Je ne vous parlerai point ici de pluſieurs petits chagrins domeſtiques: je n'oſe les confier au papier, ni au porteur de cette lettre que je ne connois point. N'en ſoiez pourtant pas en peine: ils ne ſont pas conſidérables, mais ils ne laiſſent pas de faire impreſſion, parce qu'ils reviennent ſouvent, & que je n'ai perſonne qui m'aime véritablement, dont les conſeils ou l'entretien puiſſent les diſſiper.

REFLECTIONS.

It is impoſſible not to take notice of the eaſy, ſim*ple and natural* turn in theſe letters of Tully, which is the

oper character of the epiſtolary ſtyle; and at the ime to obſerve the beauty and delicacy of ex- n, which diffuſes inimitable graces through the

There is nothing affected, but all runs ı and even; one may eaſily perceive that Tully as he ſpoke, that is, without art, ſtudy, or en- ring to diſplay his wit. For this reaſon his have been always preferred before Pliny's, in general are too much laboured and ſet off, m the leſs beautiful to good judges, from being uch ſo.

may learn alſo from theſe letters what caution dreſs is requiſite to be uſed in bringing about a iliation of differences; and to prevent the ſom conſequences of the diſputes and quarrels, are almoſt inevitable in families; and how va- a real friend is, to whom we may ſecurely un- ourſelves in all our troubles and uneaſineſſes.

that is not the point we are now upon: My ſs here is only to examine what relates to the r of tranſlating: And I think it is a very uſeful ſe to make youth from time to time compare in anner two tranſlations of the ſame paſſage, and e the differences in them as to better or worſe, lly after their having tranſlated it themſelves. is means they will be better qualified to diſcern heir beauties and defects, and learn what they follow or avoid in order to ſucceed in tranſlation. ave the reader to decide which of the two tranſ- I have here given him deſerves the preference; believe he will not find much difficulty in deter- that. I ſhould be apt to ſuſpect my own judg- in this caſe, as I might be prejudiced in favour Mongault, who was formerly my ſcholar in ick, and, as I well remember, even then uiſhed himſelf by a particular taſte and an exact of the French tongue. Without entering into examination of theſe two tranſlations, I ſhall it *myſelf here with* propoſing ſome doubts and

reflections, towards forming the taſte of young perſons.

Num. 1. The beginning of M. de St. Real's tranſlation is by no means natural, nor has it at all the air of a letter: *Autant par votre lettre que par la copie que vous m'envoiez de celle de mon frere, je vois, &c.*

Je vois, qu'il y a une grande altération dans les ſentimens & dans les diſpoſitions où mon frere étoit à votre égard. This ſeems to me to be expreſſed with more eaſe and grace than in the tranſlation of M. de St. Real: *Je vois une grande altération dans ſon amitié pour vous, & même dans ſon eſtime.* The ſame may be ſaid of what follows: *Ne ſachant d'où peut venir un reſſentiment ſi violent.* M. Mongault has ſoftened the thought: *Je ne conçois pas ce qui a pu ſi fort aigrir mon frere.*

Num. 2. *J'avois bien remarqué... qu'on l'avoit prévenu contre vous, & qu'on avoit rempli ſon eſprit de ſoupçons fâcheux.* This tranſlation of M. Mongault's is natural and elegant, but in my opinion does not give all the beauties of the Latin. *Illud a me jam ante intelligebatur.... ſubeſſe neſcio quid opinionis incommodæ, ſauciumque ejus animum, & inſedisse quaſdam odioſas ſuſpiciones.*

There is a great delicacy in the words, *ſubeſſe neſcio quid opinionis incommodæ.* All the expreſſions tend to ſoften and excuſe the ill diſpoſition of Quintus towards his brother-in-law. 'Twas not a fixed judgment, nor injurious, but an unhappy prejudice, as yet ſcarce expreſſed, and not openly declared. This is the meaning of *ſubeſſe neſcio quid opinionis incommodæ.* But how ſhall we render it in French?

Sauciumque ejus animum. We have here a fine idea, *His mind was wounded.* This thought is omitted by M. Mongault; and I am afraid is too ſtrongly expreſſed by M. de St. Real, *Son eſprit étoit ulcéré.*

Num. 5. *Cette legereté, ou pour parler ainſi cette flexibilité de ſentimens eſt ordinairement une marque de bon naturel.* M. de St. Real had ſaid *moleſſe de ſentimens*, which is not good ſenſe in French, though it comes

comes nearer to the Latin, *Eſſe hanc agilitatem, ut ita dicam, mollitiemque naturæ plerumque bonitatis.*

Entre amis on doit ſe pardonner, non ſeulement les foibleſſes & les défauts, mais même les torts réciproques. This laſt word is far more juſt than that of the other tranſlator, *& même les outrages les uns des autres*, and expreſſes the Latin, *ſive injurias*, much better.

Num. 3. *Je me promettois, ou plutôt je ne doutois point que cette entrevûe ne ſuffit pour racommoder tout.* I queſtion whether our language will bear the joining thus two verbs together by a regimen which agrees only with one of them; for we cannot ſay, *Je me promettois que cette entrevûe ne ſuffit.* I am in doubt alſo whether the expreſſion, Num. 5. *Les meilleurs gens ſont ceux qui ſe fâchent le plus aiſément*, may be admitted, even in the epiſtolary ſtyle. But it is my part to receive inſtructions upon the delicacies of the French tongue from M. Mongault, who is in this, as in many other points, become my ſuperior.

Epiſt. xviii.

Num. 1. There is a very obſcure paſſage in the beginning of this letter, which might deſerve a long diſſertation, but this is not a proper place for it, *Abeſt frater* ἀφιλόστοργος, *& amantiſſimus. Metellus, non homo, ſed littus, atque aer, & ſolitudo mera.* The two tranſlators have followed the conjecture of ſome learned [g] interpreters, who correct this paſſage thus, *Abeſt frater* ἀφιλόστοργος, *& amantiſſimus mei. Non homo, ſed littus, atque aer, & ſolitudo mera.* And both have given this ſenſe of it; *I have no longer my brother with me, who is one of the moſt agreeable men living, who loves me ſo tenderly, and to whom I could lay open my moſt ſecret thoughts with as much ſecurity, as to the rocks and moſt deſert plains.*

Now I queſtion whether this correction, though ſupported by ſo good authorities, ought be admitted. For,

[g] *Maleſpine, Lambin,* and Junius.

1. Before

1. Before we change the text of an auth ſhould be in a manner forced upon it by an ab diſpenſible neceſſity, and a kind of evidence t wrong; which I think is not our caſe here.

2. By the words *littus, atque aer, & ſolitud* we underſtand the profound ſecrecy Tully's was capable of; what have we here to do wi Can we ſay, that we commit a ſecret to a m *the air?* And thus both the tranſlators have this word.

3. Was a perſon of ſecrecy, to whom Tull entruſt with ſafety his inmoſt thoughts, the onl he wanted? Did he not ſtand in need, as he ſa ſelf, of one whoſe converſation and advice m leviate his pains and leſſen his uneaſineſs?

4. The expreſſion, *non homo*, does not n carry any idea of commendation along with i both the tranſlators have been ſenſible of, a therefore ſuppreſſed it.

5. What follows, *Tu autem, qui, &c. ubi* ſeems to imply, that he had before-mentioned perſons. My brother is abſent, Metellus is g nothing; but you, my dear friend, what is of you?

6. And laſtly, the text, in my opinion, any alteration, will admit of a very beautiful ing. Tully had ſaid before, that he had no with him he could converſe familiarly with, open his griefs to, ſo as to receive any conſ For, adds he, my brother, who loves me ſo a nately, is gone from me. And for Metellus not like other men, whoſe converſation migh any uſe to me; his company is to me like t dreadful ſolitude, where nothing is to be ſe rocks and sky. But you, my dear friend, converſation and advice have ſo often eaſed m and pains; .... Where are you now? *Metell homo, ſed littus, atque aer, & ſolitudo mera autem... ubinam es?*

ver, I am far from condemning abſolutely the erpretation, which may be founded upon ons. I am ſatisfied with propoſing my own, likewiſe ſupported by good authorities. And of ſervice in forming the taſte of the youth now and then ſuch critical remarks as theſe ıy reflections.

n ab omnibus deſtitutus, ut tantum requietis quantum cum uxore, & filiola, & mellito Cinſumitur. The beauty of this paſſage lies in words *filiola* and *mellito Ciceroni*, as they exnatural language of a father full of affection fine children. I think it not poſſible to render ords as they ought in our language, and accorde tranſlators have neither of them attempted it.

illæ ambitioſæ noſtræ fucoſæque amicitiæ ſunt im ſplendore forenſi, fructum domeſticum non

This thought is very beautiful, as it is well d. M. Mongault has tranſlated it thus; *tiés extérieurs, que l'interêt & l'ambition conci· ſont bonnes que pour paroître en public avec hon· ne ſont d'aucun uſage dans le particulier.* The ithets Cicero gives to the friendſhips of the *ambitioſæ & fucoſæ*, do not ſeem here to be tranſlated. *Ambitioſæ amicitiæ* are not friend*vhich intereſt and ambition conciliate*, but friend· pomp, and ſhew, and attendance; and, as St. Real has expreſſed it, *Des amitiés impor· & faſtueuſes.* And *fucoſæ* implies ſomewhat than *extérieures*, and ſignifies *falſe* friendſhips, have only a vain outſide.

II.

of a Deity, taken from the Second Book of Tully, *De natura deorum.*

15. *Quartam cauſam (affert Clean-* *Num.* 15. LA quatriéme preuve [h] de Cléan-

[h] *montrer que les hommes ont une idée de l'exiſtence des Dieux;*

Cleanthes) eamque vel maximam æquabilitatem motus, converſionem cœli, ſolis, lunæ ſiderumque omnium diſtinctionem, varietatem, pulcritudinem, ordinem: quarum rerum aſpectus ipſe ſatis indicaret, non eſſe ea fortuita. Ut ſi quis in domum aliquam, aut in gymnaſium, aut in forum venerit; cum videat omnium rerum rationem, modum, diſciplinam, non poſſit ea ſine cauſa fieri judicare, ſed eſſe aliquem intelligat, qui præſit, & cui pareatur: multo magis in tantis motionibus, tantiſque viciſſitudinibus, tam multarum rerum atque tantarum ordinibus, in quibus nihil unquam immenſa & infinita vetuſtas mentita ſit, ſtatuat neceſſe eſt, ab aliqua mente tantos naturæ motus gubernari.

Cléanthe, & la plus forte de beaucoup, c'eſt le mouvement réglé du ciel, & la diſtinction, la varieté, la beauté, l'arrangement du ſoleil, de la lune, de tous les aſtres. Il n'y a qu'à les voir, pour juger que ce ne ſont pas des effets du hazard. Comme quand on entre dans une maiſon, dans une college, dans un hôtel de ville, d'abord l'exacte diſcipline & la ſage économie qui s'y remarquent, font bien comprendre, qu'il y a là quelqu'un pour commander & pour gouverner: de même, & à plus forte raiſon, quand on voit dans une ſi prodigieuſe quantité d'aſtres une circulation réguliere, qui depuis un tems infini ne s'eſt pas démentie un ſeul inſtant, c'eſt une neceſſité de convenir qu'il y a quelque intelligence pour la régler.

n. 93. *Hic ego non miror eſſe quemquam, qui ſibi perſuadeat, corpora quædam ſolida atque individua vi & gravitate ferri, mundumque effici ornatiſſimum & pulcherrimum ex eorum corporum concurſione fortuita? Hoc qui exiſtimat fieri potuiſſe, non intelligo cur non idem*

n. 93. Ici ne dois-je pas m'etonner qu'il y ait un homme qui ſe perſuade, que de certains corps ſolides & indiviſibles ſe meuvent eux-mêmes par leur poids naturel, & que de leur concours fortuit s'eſt fait un monde d'une grande beauté? Quiconque croit

cela

tet, ſi innumerabiles
viginti formæ lite-
vel aureæ, vel
libet, aliquo conji-
poſſe ex his in ter-
uſſis annales Ennii,
ceps legi poſſint,
quod neſcio an ne in
dem verſu poſſit tan-
lere fortuna.

cela poſſible, pourquoi ne croiroit-il pas que ſi l'on jettoit à terre quantité de caracteres d'or, ou de quelque matiere que ſe fût, qui repréſentaſſent les vingt & une lettres, ils pourroient tomber arrangés dans un tel ordre, qu'ils formeroient liſiblement les Annales d'Ennius ? Je doute ſi le hazard rencontreroit aſſez juſte pour en faire un ſeul vers.

4. *Iſti autem quem-*
um aſſeverant, ex
ulis non colore, non
te aliqua, quam
a Græci vocant, non
præditis, ſed concur-
us temere atque caſu,
im eſſe perfectum ?
innumerabiles potius in
puncto temporis alios
alios interire ? Quod
ndum efficere poteſt
ſus atomorum, cur
um, cur templum, cur
n, cur urbem non poteſt,
unt minus operoſa, &
quidem faciliora ?
ita temere de mundo
nt, ut mibi quidem
am hunc admirabilem
rnatum, qui locus eſt
nus, ſuſpexiſſe videan-

n. 94. Mais ces gens-là comment aſſûrent-ils que des corpuſcules, qui n'ont point de couleur, point de qualité, point de ſens, qui ne font que voltiger témérairement & fortuitement, ont fait ce monde-ci : ou plutôt en font à tout moment d'innombrables, qui en remplacent d'autres ? Quoi, ſi le concours de atomes peut faire un monde, ne pourroit-il pas faire des choſes bien plus aiſées, un portique, un temple, une maiſon, une ville ? Je crois en verité que des gens qui parlent ſi peu ſenſément de ce monde, n'ont jamais ouvert les yeux pour contempler les magnificences céleſtes, dont je traiterai dans un moment.

n. 95. *Præclare ergo Ariſtoteles:* " *Si eſſent,* " *inquit, qui ſub terra* " *ſemper habitaviſſent bonis* " *& illuſtribus domiciliis,* " *quæ eſſent ornata ſignis* " *atque picturis, inſtruc-* " *taque rebus iis omnibus,* " *quibus abundant ii qui* " *beati putantur, nec ta-* " *men exiſſent unquam ſu-* " *pra terram: accepiſſent* " *autem fama & auditione,* " *eſſe quoddam numen &* " *vim deorum, deinde ali-* " *quo tempore, patefactis* " *terræ faucibus, ex illis* " *abditis ſedibus evadere* " *in hæc loca quæ nos in-* " *colimus, atque exire po-* " *tuiſſent: cum repente* " *terram & maria, cæ-* " *lumque vidiſſent; nubi-* " *um magnitudinem,* ven- " *torumque vim cognoviſ-* " *ſent; aſpexiſſentque ſo-* " *lem, ejuſque tum magni-* " *tudinem pulcritudinem-* " *que, tum etiam efficien-* " *tiam cognoviſſent, quod* " *is diem efficeret, toto* " *cælo luce diffuſa: cum* " *autem terras nox opacaſ-* " *ſet: tum cælum totum* " *cernerent aſtris diſtinc-* " *tum & ornatum, lunæ-* " *que luminum varietatem* " *tum creſcentis tum ſeneſ-* " *centis, eorumque omnium* " *ortus*

n. 95. Ariſtote dit très-bien: " Suppoſons des " hommes qui euſſent tou- " jours habité ſous terre " dans de belles & grandes " maiſons, ornées de ſculp- " tures & de tableaux, four- " nies de tout ce qui abonde " chez ceux que l'ont " croit heureux. Suppo- " ſons que ſans être jamais " ſortis de là, ils euſſent " pourtant entendu parler " des dieux; & que tout " d'un coup la terre venant " à s'ouvrir, ils quittaſſent " leur ſéjour ténebreux " pour venir demeurer " avec nous. Que penſe- " roient-ils, en découvrant " la terre, les mers, le " ciel? En conſiderant " l'étendue des nuées, la " violence des vents? " En jettant les yeux ſur " le ſoleil: en obſervant " ſa grandeur, ſa beauté, " l'effuſion de ſa lumiere " qui éclaire tout? Et " quand la nuit auroit ob- " ſcurci la terre, que di- " roient-ils en contem- " plant le ciel tout par- " ſemé d'aſtres différens? " En remarquant les va- " rietés ſurprenantes de la " lune, ſon croiſſant, ſon " décours? En obſervant " enfin le lever & le " coucher

& occaſus, atque i æternitate ratos ibileſque curſus : m viderent, pro- ' eſſe deos, & hæc pera deorum eſſe rentur."

" coucher de tous ces " aſtres, & la régularité " inviolable de leurs mou- " vemens : pourroient-ils " doubter qu'il n'y eût en " effet des dieux, & que " ce ne fût là leur ou- " vrage ?"

Atque hæc qui- Nos autem tene- nus tantas, quan- m eruptione Æt- ignium finitimas ſcuraviſſe dicun- er biduum nemo homo agnoſceret : a tertio die ſol il- tum ut revixiſſe rentur. Quod ſi x æternis tenebris t, ut ſubito lucem us : quænam ſpe- videretur ! Sed quotidiana, & ne oculorum, aſ- animi ; neque ad- , neque requirunt arum rerum, quas vident : proinde vitas nos magis, gnitudo rerum de- xquirendas cauſas

n. 96. Ainſi parle Ariſtote. Figurons-nous pareillement d'épaiſſes ténébres, ſemblables à celles dont le mont Ætna, par l'irruption de ſes flames, couvrit tellement ſes environs, que l'on fut deux jours, dit-on, ſans pouvoir ſe connoître ; & que le troiſiéme voiant reparoître le ſoleil, on ſe croioit reſſuſcité. Si nous ſortions d'une éternelle nuit, & qu'il nous arrivât de voir la lumiere pour la premiere fois . que le ciel nous paroîtroit beau ! Mais, parce que nous ſommes faits à le voir, nos eſprits n'en ſont plus frapés, & ne s'embaraſſent point de rechercher les principes de ce que nous avons toujours devant les yeux. Comme ſi c'étoit là nouveauté plutôt que la grandeur des choſes, qui dût exciter notre curioſité.

Quis enim hunc dixerit, qui, cum tam

n. 97. Eſt-ce donc être homme, que d'attribuer, non

tam certis cæli motus, tam variis à terram mutationes, tamque omnia inter se connexa & apta videre, negat in his tantam inesse rationem, eaque casu fieri dicat, quæ quamvis ne ipse quidem possit, tamen certis adjutus possumus? Ita cum machinationes quasdam moveri aliquid videmus, ut sphæram, ut horas, ut alia permulta; non dubitamus quin illa opera sint rationis: cum autem impetum cæli admirabili cum celeritate moveri vertique videamus, constantissime conficientem vicissitudines anniversarias cum summa salute & conservatione rerum omnium; dubitamus, quin ea non solum ratione fiant, sed etiam excellenti divinaque ratione.

non à une cauſe intelligente, mais au hazard, les mouvemens du ciel ſi certains, le cours des aſtres ſi régulier, toutes choſes ſi bien liées enſemble, ſi bien proportionnées, & conduites avec tant de raiſon, que notre raiſon s'y perd elle-même? Quand nous voions des machines qui ſe meuvent artificiellement, une ſphere, une horloge, & autres ſemblables; nous ne doutons pas que l'eſprit n'ait eu part a ce travail. Douterons-nous que le monde ſoit dirigé, je ne dis pas ſimplement par une intelligence, mais par une excellente, par une divine intelligence, quand nous voions le ciel ſe mouvoir avec une prodigieuſe viteſſe & faire ſuccéder annuellement l'une à l'autre les diverſes ſaiſons, qui vivifient, qui conſervent tout

REFLECTIONS.

In reading this tranſlation, which is M. l'Abbé d'Olivet's, one might think one was reading an original, the whole is ſo eaſy and natural. The energy and beauty of the Latin text are faithfully rendered without any thing of ſtiffneſs or conſtraint. At leaſt it ſo appears to me. The fear of being too long will not allow me to enlarge very much in my remarks and therefore I ſhall only make here ſome ſlight obſervations.

Nu

n. 15. *College.* This word in our language
o carry with it another idea than that of *gym-*
in Latin, where it uſually ſignifies a place of
exerciſe.

Hôtel de ville. I am ſenſible that *forum* is
ndered for want of another word that may refer
cuſtoms. But may not *forum* here ſignify a
f juſtice, a place for holding of publick aſſem-
ınd where conſequently a certain order and ſub-
ın are requiſite to be obſerved?

. *Pour commander & pour gouverner.* Theſe
ords ſignify very near the ſame thing. The
implies ſomewhat more, *Eſſe aliquem intelligat,*
æſit, & cui pareatur; "That there is one
› governs, and is obey'd." For one may com-
and not be obeyed.

l. *Depuis un tems infini.* To give the proof here
ıt its full beauty, inſtead of the expreſſion uſed
: tranſlator, I think we may ſay, *Depuis une*
'é; and the rather, as the Latin terms ſeem to
admit of it, *Immenſa & infinita vetuſtas.*

ım. 94. *Qui n'ont point de ſens.* This expreſſion
ıiguous, and may ſignify either the *ſenſes*, as the
hearing, &c. or the *judgment.* Would it not
ore be clearer to ſay, *Qui n'ont point de ſentiment?*

d. *Voltiger témérairement.* I ſhould not have
ht that this word in French could have ſignified
ince, as *temere* does in Latin.

ım. 97. *Et ſi bien proportionnées.* I do not find
with this tranſlation, but I queſtion whether it
anſwers to the original. For *aptus*, beſides its
ſignification, which the tranſlator ſeems to have
ved, has another more curious and delicate, which
: ſame with *conjunctus, alligatus*; as, *Fulgentum*
um e lacunari, ſeta equina aptum, demitti juſſit.
Non ſane optabilis eſt quidem apta rudentibus for-
Now in this place *aptus* has certainly the laſt
fication. *Tamque omnia inter ſe connexa & apta.*
tranſlator has referred theſe words to the two pre-
ceding

ceding clauſes, whereas they have reſpect to other motions of the heavens in general.

Conduites avec tant de raiſon, que notre raiſon elle-même. This tranſlation is extremely hap gives the full force of the Latin expreſſion, an no means inferior to it in beauty. *Quæ quan filio gerantur, nullo conſilio aſſequi poſſumus.*

Nothing can be more uſeful to youth towar ing them learn the rules and beauties of the tongue, than to let them tranſlate ſuch paſſages and then to compare their tranſlations, with have been made by great maſters already extant, the reflections neceſſary. This exerciſe is ve in a private education, and not altogether in cable in ſchools. For this ſort of tranſlation but ſeldom propoſed, and taken from differ thors, the ſcholars cannot eaſily have all the nor at the ſame time always gueſs from what the paſſages are taken. Beſides, the ſcholars i claſſes may ſometimes be made to tranſlate o ſuch paſſages as theſe, either by ſpeech or in v and ſuch time allotted for this purpoſe, as woul wiſe have been taken up in correcting their t which will be very near the ſame, and of infi vantage to them.

It would be no leſs ſerviceable to read to the tain paſſages, which have been ill tranſlated, oblige them to paſs a judgment upon them, t out their faults, and, if it could conveniently b correct them at the ſame time.

I ſhall content myſelf with giving one ex 'Tis the paſſage of Tully in his Brutus, wh ſpeaks of Cæſar's commentaries. [1] *Tum L Orationes quidem ejus (Cæſaris) mihi vehement bantur; complures autem legi. Atque etiam com rios quoſdam ſcripſit rerum ſuarum, valde quide quam, probandos: nudi enim ſunt, recti & venuſti ornatu orationis, tanquam veſte, detracto. Se*

[1] In Bruto, ſive de clar. orator. n. 262.

oluit alios habere parata, unde ſumerent qui vellent ſcri-ere hiſtoriam; ineptis gratum fortaſſe fecit, qui volent la calamiſtris inurere: ſanos quidem homines a ſcribendo eterruit. Nihil enim eſt in hiſtoria, pura & illuſtri revitate dulcius.

M. d'Ablancourt has thus tranſlated this paſſage, in is preface to Cæſar's commentaries: *Il a laiſſé, dit rutus, des commentaires qui ne ſe peuvent aſſez eſtimer. ls ſont écrits ſans fard & ſans artifice, & dépouillés de ut ornement, comme d'un voile. Mais quoiqu'il les ait its plutôt pour ſervir de mémoires, que pour tenir lieu 'hiſtoire; cela ne peut ſurprendre que les petits eſprits, ui les voudront peigner & ajuſter; car par là il a fait mber la plume de mains à tous les honnêtes gens, qui udroient l'entreprendre.*

There are ſeveral defects in this tranſlation, and me miſtakes in the ſenſe of the original, which ſuch cholars as are ſomewhat advanced in learning, and ready verſed in Latin, will eaſily perceive.

Nudi ſunt, recti, & venuſti, in my opinion are not ſtly rendered by the words, *Ils ſont écrits ſans fard ſans artifice*, which do not ſhew that the ſimplicity, xpreſſed by the two firſt words, *nudi*, *recti*, had in t a great deal of grace and elegance, *venuſti*.

But the tranſlator has not at all underſtood the ords, *Omni ornatu orationis, tanquam veſte, detracto*, hich are notwithſtanding one of the chief beauties in his paſſage; *Dépouillés de tout ornement comme d'un eile*. Was ornament ever compared to a veil? The eſign of a veil is to hide, cover, and conceal; and rnament, which is in a manner the clothing of a iſcourſe, ſerves on the other hand to ſet it off, and iſplay its beauty. The ſenſe of this paſſage therefore s, that Cæſar's commentaries are wrote in a plain natural ſtyle, and at the ſame time are full of grace and elegance, though void of all ornament and dreſs.

Cela ne peut ſurprendre que les petits eſprits, &c. Here again we have not the meaning of the Latin, *Ineptis gratum fortaſſe fecit.* The deſign of Cæſar,

in writing his commentaries, was only to fu moirs of materials to ſuch as ſhould undertak up the hiſtory of them in form. In this, ſay he may perhaps have pleaſed men of a lov who would not ſcruple to disfigure the natu of his work, by the flouriſhes and garb th add to it.

I fear the expreſſion, *à tous les honnêtes gen* proper here, *ſanos quidem homines a ſcribendo* In ſpeaking of compoſition and pieces of wit, nothing to do with mens *honeſty*, but their *underſtanding*.

Criticiſm of this ſort, propoſed with mode ſo as to begin by making the pupils ſpeak their firſt, would be, in my opinion, not only teaching them the language, but likewiſe in their *judgments*.

ARTICLE the FOUR

Of Compoſition.

WHEN the pupils are capable of p ſomething of themſelves, they ſhoul upon compoſing in French, and made to beg what is moſt eaſy and beſt ſuited to their capac fables and ſtories. They muſt likewiſe be c cuſtomed to the epiſtolary ſtyle, as it is of u uſe to all ages and conditions, and yet few we ceed in it, though its principal ornament is a p natural air, which one ſhould think was ex eaſy. And here me muſt not omit the differ dreſs, which is required to be paid to the c rank and quality of the perſons to whom we which is what they may eaſily be taught, eve perſon who has had no great experience in th *himſelf*.

To theſe firſt compoſitions ſhould ſucceed common places, deſcriptions, little diſſertations, ſhort ſpeeches, and other matters of a like nature. And theſe ſhould always be taken from ſome good author, which ſhould then be read to them, and laid before them as a pattern. I ſhall give ſeveral inſtances.

But one of the moſt uſeful exerciſes for youth, which likewiſe takes in both the kinds of writing I have been ſpeaking of, namely tranſlation and compoſition, is to lay before them certain ſelect paſſages out of Greek or Latin authors, not to be barely tranſlated, where the tranſlator is confined to the thoughts of his author, but to be turned in their own way, by allowing them the liberty of adding or retrenching whatever they ſhall think fit. For inſtance; the life of Agricola, by Tacitus his ſon-in-law, is one of the moſt excellent remains we have of antiquity for the livelineſs of the expreſſion, the beauty of the thoughts, and the nobleneſs of the ſentiments; and I queſtion whether any other piece whatſoever is more capable of forming a wiſe magiſtrate, a governor of a province, or a great ſtateſman. And to this I would gladly join Tully's admirable letter to his brother Quintus. I have uſually put good ſcholars, when they have paſſed through their rhetorick, upon writing the life of Agricola in French, at their leiſure hours, and preſſed them to introduce into it all the beauties of the original, but to make them their own, by giving them a proper turn, and endeavour if they could to improve upon Tacitus. And I have ſeen ſome of them ſucceed in ſo ſurprizing a manner, that I am perſuaded the greateſt maſters of our language would have been well pleaſed with their performances.

CHAP. II.

Of ſtudying the Greek Tongue.

I SHALL reduce what I have to ſay upo ſtudy of the Greek tongue to two articles.. firſt ſhall ſhew the uſefulneſs and neceſſity of it the ſecond ſhall treat of the method to be obſer teaching or learning it. I did deſign to have a third upon the reading of Homer: But as that will be of ſome extent, I judged it would be convenient to transfer it to the end of this firſt v

ARTICLE the FIRST.

The Uſefulneſs and Neceſſity of ſtudying the Tongue.

THE univerſity of Paris has had ſo great a in the reſtoration of learning in the We particularly that of the Greek tongue, that it ſuffer the ſtudy of it to decay or be laid aſide, w giving up what hitherto has been one of the mo foundations of its reputation.

The univerſity, we know, was an aſylum to of thoſe learned men, who upon the ruin of th pire of the Eaſt came over into Italy and Franc ſhe knew how to make an advantageous uſe of Under ſuch able maſters were formed thoſe great whoſe names will ever be reſpected in the republ letters, and whoſe works ſtill do ſo much hon France; I mean Eraſmus, Geſner, Budæus, Stephens's, and ſo many others. With wha menſe treaſures have theſe laſt enriched Europe? *dæus in* particular communicated the taſte of *learning* to the French nation, which he had re

om his maſter Laſcaris, who had been employed by aurentius de Medicis in erecting the famous library of lorence. It was at the ſolicitation of the maſter and holar that Francis the Firſt laid the deſign of fram-g a library in his palace of Fontainebleau, and of unding the royal college at Paris. And theſe two undations have principally contributed to the flou-ſhing of the Greek tongue amongſt us, as well as the her learned languages, and all the ſciences in general.

'Tis aſtoniſhing to conſider with what eaſe and cele-ity the taſte of learning ſpread itſelf over all France. s the univerſity of Paris was then almoſt the only chool of the kingdom, and the magiſtrates had all their education there, they ſoon contracted a love and alue for the Greek tongue; and every one ſtrove who hould moſt ſucceed and excel in it. The ſtudy of it was judged to be honourable, and became univerſal; and the progreſs ſwift, and almoſt incredible. 'Twas ſurpriſing to ſee young gentlemen of quality, in their arly years, which are uſually ſpent in the purſuit of pleaſures, entirely given up to the reading of the moſt difficult Greek authors, and often without allowing themſelves even any hours for recreation.

I cannot avoid repeating here what I have read in the manuſcript memoirs, which the late premier pre-ident de Meſmes was ſo kind as to communicate to me. Henry de Meſmes, one of the moſt illuſtrious of his anceſtors, gives an account of his ſtudies in a work which he drew up with a view to give his poſte-rity an idea of his education. I hope I ſhall be excuſed for this digreſſion, as it is by no means foreign to my ſubject.

" My father, ſays he, gave me for a preceptor " John Maludan of Limoges, a ſcholar of the learned " Daurat, who was choſen for the innocence of his " life, and ſuitable age, to preſide over the conduct " of my youth, till ſuch time as I ſhould be of age to " govern myſelf, as he did. For he made ſuch ad-" vances in his ſtudies by his incredible labour and

" pains, that he always got as far before me, as was
" requiſite for my inſtruction, and never quitted his
" charge, till I entered upon employments. With
" him and my younger brother John James de
" Meſmes, I was ſent to the college de Bourgogne in
" 1542, and was put into the third claſs, and there
" I ſpent almoſt a year in the firſt. My father ſaid
" he had two motives for thus ſending me to the col-
" lege; the one was the chearful and innocent con-
" verſation of the boys; and the other was the diſ-
" cipline of the ſchool, that we might be weaned
" from the fondneſs which had been ſhewn us at
" home, and cleanſed as it were in freſh water. Thoſe
" eighteen months I paſſed at the college were I find
" of very great ſervice to me. I learnt to repeat,
" diſpute, and ſpeak in publick; I became acquainted
" with ſeveral very worthy perſons, who are ſome of
" them now alive. I learnt the frugality of the
" ſcholaſtick life, and how to portion out my time
" to advantage; ſo that when I went from thence I
" repeated in publick abundance of Latin, and two
" thouſand Greek verſes, made according to my
" years; and could repeat Homer by heart from one
" end to the other. By this means I was afterwards
" well received by the principal men of that time;
" and my preceptor would ſometimes carry me to
" viſit Lazarus Baïfius, Tuſanus, Strazellius, Caſtel-
" lanus, and Daneſius, to my honour and improve-
" ment in learning. In 1545, I was ſent to Tou-
" louſe, with my preceptor and brother, to ſtudy the
" law, under the tuition of an old grey-haired gentle-
" man, who had travelled much. We were pupils
" three years under ſuch ſtrict rules and laborious ſtu-
" dies, as few people would care to comply with:
" We got up at four, and having ſaid our prayers,
" we began our ſtudies at five, with our great books
" under our arms, and our inkhorns and candleſticks
" in our hands. We attended all the lectures till ten
" o'clock without intermiſſion; then we went to

" dinner,

dinner, after having haſtily collated for one half hour what he had writ down. After dinner, by way of diverſion, we read Sophocles, or Ariſtophanes, or Euripides, and ſometimes Demoſthenes, Tully, Virgil, and Horace. At one o'clock to our ſtudies again; at five we returned home, to repeat and turn to the places quoted in our books, till after ſix. Then we ſupped, and read ſomewhat in Greek or Latin. On feaſt days we heard maſs and veſpers; and the reſt of the day were allowed a little muſick and walking. Sometimes we went to dine with our friends, who invited us much oftner than we were allowed to go. The reſt of the day we ſpent in reading, and had ordinarily with us Hadrianus Turnebus, Dionyſius Lambinus, and other learned men of that time."

I thought proper to inſert here this valuable fragment tire, not as a pattern for youth to imitate; our age, ervated by pleaſures and luxury, not being any ger capable of ſo manly and vigorous an education, t that I might exhort them to follow it at leaſt at a ſtance, to enure themſelves to labour betimes, to ke ſome advantage of their early years, to ſet a va- upon the friendſhip of men of learning, and not look upon the time as loſt, which is ſpent upon reek authors, but to be fully perſuaded that by ſuch udies they may be enabled to do honour to their untry, to fill the higheſt poſts with credit and repution, and to revive thoſe noble ſentiments [k] of geneſity and diſintereſtedneſs, which are now ſcarce ard of but in books, and ancient hiſtory.

They were ſenſible in thoſe times that whatever had tendency towards carrying the ſciences to perfection, ntributed alſo to the ſplendor and glory of the ſtate; id that no one could be truly learned without a orough knowledge of the Greek tongue.

[k] The ſame manuſcript relates noble action of this Henry de leſmes, who refuſed a conſiderble *place offered him by the King,* and by that generous refuſal kept the perſon in it, who had till then poſſeſſed it, and towards whom the King had conceived ſome diſlike.

And indeed how was it that the Roman carry all the arts, and the Latin tongue itſ perfection they had attained in the age of and by that means to procure a no leſs ſolid a glory to their Empire, than they had gaine conqueſts, but by the ſtudy of the Greek to

Terence was the firſt who attempted to every grace and delicacy into the Roman which till then had lain rough and barbarou ſucceeded ſo well in the comedies he wro were all copied after the Greek poet Mena they were judged to be compoſitions worthy and Scipio, who were then in the higheſt for wit and politeneſs, and aſcribed to the publick. In my opinion we may fix the riſe o taſte among the Romans to this epocha, w to be aſhamed of the approbation they had coarſe performances of Ennius and Pacuviu the too great patience with which they had ſorry jokes of Plautus.

'Twas very near the ſame time [m] that thre from Athens to Rome, upon publick bufin ſo great an admiration of their eloquence, an the Roman youth with ſo great a deſire of k that every other pleaſure and exerciſe were ner ſuſpended, and ſtudy became the reignin It was carried ſo far, that Cato the cenſor fear, left the Roman youth ſhould turn th application that way, and *quit the glory of action for the honour of knowledge and eloquen* Plutarch immediately adds, that experie taught them the contrary, and that the city was never ſo flouriſhing, nor its Empire as when learning and the ſciences were had i and credit.

[l] At noſtri proavi Plautinos & numeros &
Laudavere ſales, nimium patienter utrumque,
Ne dicam ſtulte, mirati. Horat. de A

[m] *Carneades*, Critolaus, & Diogenes. Lib. 2. de Orat.

The interval from hence to Tully, which was about fourſcore years, ſerved to ripen, as I may ſay, the ſpirit of the Romans, by the ſerious application they gave to the ſtudy of the Greek tongue, and enabled them to produce that fruitful harveſt of excellent writings in every kind, which has enriched all ſucceeding ages. Greece was then the uſual ſchool of the greateſt genius's of Rome, who ſtrove to arrive at perfection in arts, and preſerved its reputation for ſome time under the Emperors. Though Cicero had gained univerſal applauſe by his firſt orations, he found that ſomething was ſtill wanting to compleat his eloquence; and though already a famous orator at Rome, he was not aſhamed to become again the diſciple of the Grecian rhetoricians and philoſophers, under whom he had ſtudied in his youth. [n] Athens, which till then had been looked upon as the ſeat of ſcience, and the capital of the whole world for eloquence, ſaw at the ſame time with grief and admiration that this young Roman was going [o] by a new kind of conqueſt to raviſh from them the remains of their ancient glory, and to enrich Italy with the ſpoils of Greece.

The caſe will be the ſame in all ages. Whoever ſhall aſpire to the reputation of being learned, will be obliged to travel, as I may ſay, a long time among the Greeks. Greece has always been, and always will be, the ſource of good taſte. 'Tis from thence we muſt derive every branch of our knowledge, if we will take it from the original. Eloquence, poetry, hiſtory, philoſophy, and phyſicks, were all formed, and moſt of them carried to perfection in Greece; and 'tis thither we muſt go in our ſearch after them.

There is but one thing to be objected to what I have urged, which is, that the advantage we have of

[n] Plut. in the life of Cicero.

[o] Cæſar ſaid of Tully, Non ſolùm principem atque inventorem copiæ fuiſſe, ſed etiam benè meritum de populi Romani nomine & dignitate. Quo enim uno vincebamur à victa Græcia, adds Brutus, id aut ereptum illis eſt, aut certè nobis cum illis communicatum. Brut. n. 254.

tranſlations enables us to diſpenſe with the originals. But I do not think this anſwer can ſatisfy any reaſonable man.

For firſt, as to taſte, there is no verſion, at leaſt no Latin one, that gives all the graces and delicacy of the Greek authors. Nor indeed is it poſſible, eſpecially in a long work, that a tranſlator ſhould tranſfuſe all the beauties of his author into his own performance; and thus we conſtantly find abundance of beautiful thoughts languid, maimed, and disfigured in works of this nature. Such copies, void of all life and ſpirit, are no more like their originals, than a ſkeleton is like a living man.

Homer himſelf, who is ſo judicious, harmonious, and ſublime, becomes childiſh, inſipid, and inſupportably low, when turned into Latin word for word, as [p] St. Jerom has rightly obſerved. We need but open the book to be convinced of it; and I ſhall give but one or two inſtances.

Longinus, in his treatiſe of the ſublime, to ſhew how much the poet, in deſcribing the character of a hero, is an hero himſelf, produces the paſſage of the Iliad, where Ajax, in deſpair of ſignalizing his courage amidſt the thick darkneſs, which on a ſudden had overſpread the whole army of the Greeks, cries out for day, that at leaſt he might die in a manner becoming the greatneſs of his mind.

[q] Ζεῦ πάτερ ἀλλὰ σὺ ῥῦσαι ὑπ' ἤερος υἷας Ἀχαιῶν.
Ποίησον δ' αἴθρην, δὸς δ' ὀφθαλμοῖσιν ἰδέσθαι.
Ἐν δὲ φάει κὴν ὄλεσσον, ἐπεὶ νύτοι εὔαδεν ὕτως.

——Lord of earth and air,
Oh King! oh Father! hear my humble pray'r:
Diſpel this cloud, the light of heav'n reſtore;
Give me to ſee, and Ajax aſks no more:

[p] Quòd ſi cui non videatur linguæ gratiam interpretatione mutari, Homerum ad verbum exprimat in Latinum. Plus aliquid dicam: *eundem* in ſua lingua proſæ verbis interpretetur. Videbit ordinem ridiculum, & poëtam eloquentiſſimum vix loquentem. S. Hieron. Præfat. Chronic.

[q] Iliad. lib. xvii. ver. 645.

If Greece muſt periſh, we thy will obey,
But let us periſh in the face of day. POPE.

Jupiter pater, ſed tu libera a caligine filios Achivorum, ſacque ſerenitatem, daque oculis videre: inque lucem perde (nos) quandoquidem tibi placuit ita.

o we find ourſelves much affected by this verſion? hat of M. Deſpreaux is far different;

Grand Dieu, chaſſe le nuit qui nous couvre les yeux,
Et combats contre nous à la clarté des cieux.

And yet here the laſt verſe does not give all the uty and force of the Greek, Ἐν δὲ φαει καὶ ὄλεσσον does not ſay, *Fight againſt us*, but *deſtroy us, if it pur pleaſure, provided it be in open day.* Ajax was afraid of dying, provided he could die in a glorious nner, in ſignalizing himſelf by ſome great action. The ſame Longinus, among other inſtances of the blime, in which, as he obſerves, Homer principally celled, quotes this paſſage of the Iliad, [1] where the et deſcribes the battle of the Gods:

L'enfer s'emeut au bruit de Neptune en furie.
Pluton ſort de ſon trône, il palit, il s'écrie:
Il a peur que ce Dieu, dans cet affreux ſejour,
D'un coup de ſon trident ne faſſe entrer le jour,
Et par le centre ouvert de la terre ebranlée,
Ne faſſe voir du ſtyx la rive déſolée:
Ne découvre aux vivans cet empire odieux,
Abhorré des mortels, & craint même des dieux.

I queſtion whether Homer himſelf would diſapprove verſes ſo harmonious and grand. But what would think of the following tranſlation, which notwithg is very exact?

Timuit vero ſubtus rex inferorum Pluto.
Territus autem ex throno deſiluit, & clamavit, ne ei deſuper
Terram reſcinderet Neptunus quaſſator terræ,

[1] *Lib. xx. ver. 61.* *See page 353.*

Domus autem (ipſius) mortalibus & immortalibus
apparerent,
Horrendæ, ſqualidæ, quaſque horrent dii etiam.

Would one think it was the ſame man that was ſpeaking, and that Homer could be ſo different from himſelf? Would Longinus, upon reading this verſion, have cried out in the manner he has done? "Suppoſe, "dear Terentianus, earth opened to its centre, hell "ready to diſcloſe itſelf, and the whole machine of "the world upon the point of being overturned and "deſtroyed; to ſhew that in this combat heaven and "hell, things mortal and immortal, were all en-"gaged as well as the gods, and nature itſelf in dan-"ger."

Let us now take a view of ſome plainer paſſage in proſe, where the Latin does not expreſs the Greek as it ſhould do. [f] St. Chryſoſtom, in one of his homilies to the people of Antioch, obſerves, that it is the peculiar effect of God's goodneſs to annex certain pleaſures to neceſſity and toil, which often the rich cannot purchaſe with all their ſilver and gold. After having mentioned eating and drinking, which are moſt grateful to the hungry and thirſty, he goes on, "A rich "man ſtretched upon a bed of down, ſhall ſeek for reſt, "but in vain; ſleep ſeems to fly from him, and re-"fuſes to cloſe his eye-lids in the ſtilleſt night. Where-"as the poor, who has laboured all the day, no ſooner "throws his wearied limbs upon the bed, than he "ſinks into a ſweet and gentle ſleep; a ſleep that's "ſound and uninterrupted, the juſt recompence of "his long toil;" ἄδηρον, καὶ ἡδὺν, καὶ γνήσιον τὸν ὕπνον ἐδέξατο. Theſe words are thus tranſlated in the Latin, *Integrum, & ſuavem, & legitimum ſomnum ſuſcipit.* I know not whether I am in the wrong, but in my opinion there is a great beauty and a peculiar energy in the word ἀθρόους, which is not eaſily to be expreſſed in our language. It ſignifies, *Denſus, ſtipatus, acervatim congeſtus, derepente & uno velut ictu totus ingruens.*

[f] Hom. 2. ad pop. Antioch.

The

he poor man's ſleep does not come ſlowly on, nor ind in need of art and machines to procure it: 'Tis . Chryſoſtom's term for the rich, πολλὰ μηχανώμενοι; is ſpeedy, cloſe and compact, and, as we ſay, all of piece. There's no time loſt for it, all is employed. ires, uneaſineſſes, and indigeſtion diſturb him not a oment. Now does the word *integer*, which the tin verſion has inſtead of *denſus*, *ſtipatus*, give the ſe of the Greek, or expreſs the beauty of the ught?

But though we ſhould confine ourſelves only to facts ated by the ancients, and thoughts barely rendered th fidelity and exactneſs, are we ſure of always eeting with this advantage in the tranſlations? To w great abſurdities ſhould we be expoſed, were we quote the Greek authors, upon the credit of the oſt conſiderable printers or tranſlators?

There are numberleſs miſtakes of the preſs, which very ſlight acquaintance with the Greek tongue ould ſoon enable us to correct. [t] A tranſlation of lian, in a paſſage of his Variæ Hiſtoriæ, where he drawing the character of the moſt eminent men in reece, makes him ſay, that they were all great liars; *nium Græcorum clariſſimi præſtantiſſimique viri per am vitam in extrema* MENDACITATE *verſati ſunt.* here we ſhould read *mendicitate*, πτωχείᾳ. [u] Anher verſion makes Ariſtotle ſay, that the manners of father and mother are a rule of phyſiognomy whereto judge of their children. *Quidam autem ex moria parentibus*, &c. for *ex moribus apparentibus*, Ἐκ ἐπιφαινομένων ἠθῶν. What ſenſe can we put upon s paſſage in Plato's dialogue, call'd Io? [w] *Muſa* NIME *afflatos ipſa facit. Per hos* MINIME *afflatos afflantur. Boni poëtæ non ex arte, ſed* MINIME *afti pulchra poëmata dicunt.* The Greek word ἔνθεος, ich ſignifies *numine afflatus*, ſhews that the compo-

[t] Ed. Baſil. an. 1555. p. 431, 1629. p. 1169.
[u] Ariſt. de phyſ. ed. Paris [w] Edit. Lat. Baſil. an. 1561.

ſitor had *numine* in his copy, for which he has thrice put *minime*.

The knowledge of the Greek ſyntax would prevent other faults. This verſe in Homer, [x] Αὐτὰρ ἐγών γε λίσσομ' Ἀχιλλῆι μεθέμεν χόλον, is thus tranſlated in the Latin, *Sed ego precabor Achillem deponere iram.* Yet it is certain Ἀχιλλῆι is not governed by λίσσομαι, which always requires an accuſative, but relates to μεθέμεν χόλον. *At ego ſupplex rogo te, ut in gratiam Achillis dimittas iram*; or rather, *ut iram contra Achillem tuam dimittas.*

But theſe faults are too nice; we may find ſtill groſſer. What [y] F. Vavaſſour the Jeſuit charges upon his friend F. Rapin of the ſame ſociety is ſcarce credible. The latter, in his [z] reflections upon Ariſtotle's poetry, tells us this ſtory concerning Homer. Speaking of a paſſage in the firſt book of the Iliad, "'Twas "from this original, ſays he, that Euphranor of old "formed his idea for painting the image of Jupiter. "For, to ſucceed the better in it, he went to Athens "to conſult a profeſſor, who read Homer to his ſcho- "lars, and upon the deſcription of a Jupiter with "black brows, a front covered with clouds, and an "head ſurrounded with all that is moſt terribly ma- "jeſtic, the painter drew a picture, which was after- "wards the admiration of his age, as writes Appian "the grammarian." [a] Euſtathius, from whom this ſtory is taken, ſays that the painter left the profeſſor, full of the idea which the explication of this paſſage of Homer had raiſed in his mind, and immediately traced out the image of Jupiter, Καὶ ἀπιὼν ἔγραψε, *Et egreſſus pinxit.* Inſtead of this, F. Rapin changes the participle ἀπιὼν into the proper name *Appion*, and explains ἔγραψε by *ſcripſit.* This miſtake has been corrected in a later edition.

[x] Iliad. lib. 1. ver. 282.

[y] In his remarks upon F. Rapin's reflections.

[z] Art. 28.

[a] Euſtath. in Hom. tom. 1. fol. 145.

I cannot

not imagine why proper names ſhould be ſo
tly miſuſed by interpreters. The two follow-
es of Heſiod, quoted by Plutarch in the ninth
his table talk, queſt. 15.

ιος δ' ἐγένοντο θεμιστοπόλοι βασιλῆες.
τε, Ξοῦθός τε, καὶ Αἴολος ἱππιοχάρμης.

ignify that *to Hellen were born three ſons, all adminiſtring juſtice to the people, namely Dorus, and Æolus a brave horſeman*, are thus tranſ-
r Amiot,

rois des Grecs, Xuthus le Dorien,
iocharme auſſi Æolien.

Kings of the Greeks, Xuthus the Dorian, and charmes the Æolian; where we ſee that of the rothers he has made but two, and diſfigures ames in an aſtoniſhing manner.

s miſtake puts me in mind of another almoſt of he kind, which I remember I have ſeen in an nſlation of Diodorus Siculus, where the Greek ὄγδοος, which ſignifies the eighth, is tranſlated : proper name of a king, who, according to the itor, was called *Ogdous*.

Boileau, in his remarks upon the critick on r and the ancients, points out abundance of ſuch ghts, which his adverſary, though in other re- a very eſtimable writer, had fallen into, through g the Greek authors only in the Latin tranſla-

d will any one, who has the leaſt regard for his ation, venture after this upon quoting any paſſage the Greek authors without underſtanding their age? Or will he not expoſe himſelf to adopt- ne groſſeſt miſtakes, if he relies only upon the lators?

his raſhneſs becomes the more dangerous and eable, when the ſubject treated of is a matter of ion or doctrine, where often a word, and ſome- s *even a letter is deciſive.*

The

[b] The learned interpreter, who has tranſlated St. Chryſoſtom's homilies upon St. Paul's epiſtle to the Epheſians, in explaining the following paſſage, Ἐν τοῖς ἄλλοις καιροῖς διὰ καθαρὰ πολλάκις ὄντες προσέρχεσθε τῇ Πάσχα, κἂν ἤ τι τίλωμμένον ὑμῖν, προσίστε, by taking away a comma, which ſhould be placed after διὰ, gives it a ſenſe directly oppoſite to St. Chryſoſtom's meaning. [c] *In aliis temporibus, cum* NE *mundi quidem ſitis, accedebatis; in paſchate autem, etiamſi aliquod ſcelus a vobis admiſſum, accedebatis:* That is, "At other times, even "when you are not clean, you come (to the com- "munion;) and at Eaſter, though you have commit- "ted a conſiderable crime, you venture alſo to come." This is ſcarce ſenſe, and is very different from the meaning of the text, which is, *In aliis temporibus ſæpe, cum mundi ſitis* NON *accedebatis: in Paſchate autem, etiam ſcelus a vobis admiſſum eſt, accedebatis:* That is, "At "other times, though you are prepared, you fre- "quently abſtain from communicating; but at Eaſter "you communicate, though after the commiſſion of "ſome crime." 'Tis thus [d] M. Arnaud, doctor of the Sorbonne, renders this paſſage in his book entitled, *Tradition de l'Egliſe ſur la penitence & ſur la communion.* And we may learn from this inſtance of what moment it is to conſult the originals, and not rely upon the credit of tranſlators.

It muſt be owned, (and this reflection alone is ſufficient to demonſtrate the neceſſity of underſtanding the Greek tongue) that it is impoſſible ſeriouſly to enter upon the ſtudy of divinity without the aſſiſtance of that language. Can any one defend the truth againſt hereticks, without uſing the arms, which the Greek fathers furniſh us with againſt them? May we not find ourſelves abſolutely puzzled with a paſſage in the New Teſtament, where the meaning of the vulgate, which is ſometimes doubtful and uncertain, ſtands in need of being fixed by the original text? In

[b] Gentianus Hervetus.
[c] Homil. 5. in cap. 1.
[d] *Page 180.*

a word,

word, are there not abundance of difficulties, which not to be got over any other way?

The word προσκυνεῖν, uſed by the fathers of the ſecond council of Nice, to ſignify the worſhip which ght be paid to images, is very different from λατρεία, ich the ſacred and eccleſiaſtic authors confine to ſupreme worſhip and homage due only to God: e firſt of theſe words, I ſay, would not have inced the biſhops of France and Germany to have de ſo violent an oppoſition in the council of Franct, if in thoſe ages of ignorance the Greek language d been better known, or they could have read the s of that council of Nice in the original tongue.

It is diſputed among divines, whether during the ſt ſeven centuries abſolution was immediately given ter the confeſſion of ſuch ſins as were ſubject to canical penance, or not till after the ſatisfaction was ade. And in this queſtion the caſe of urgent neeſſity is excluded. The writers in favour of the firſt inion, amongſt other proofs, produce a paſſage from e eccleſiaſtical hiſtory of Sozomen [e], where according oth to the verſions of Chriſtophorſon and Valeſius we ad, in ſpeaking of the penitentiary of the church of onſtantinople, that after having impoſed penance upon noſe who had confeſſed, he gave them abſolution, and harged them to perform the penance afterwards. *Adhvebat confitentes a ſe ipſis pœnas criminum exacturos.* But the Greek participle, which is in the aoriſt, decides he queſtion, and ſhews that he did not give abſolution, till after penance had been performed; Ἀπέλυε, παρὰ σφῶν αὐτῶν τὴν δίκην εἰσπραξαμένους, *dimittebat cum a ſe ipſis meritas pœnas exegiſſent.* 'Tis thus the learned father Petavius tranſlates this paſſage, in his notes upon St. Epiphanius [f], and Valeſius is obliged in his remarks to ſubſtitute the future εἰσπραξομένους for the aoriſt, without any reaſon brought to authorize the alteration. Without knowing the Greek tongue, how ſhould we get over ſuch difficulties as theſe?

[e] Lib. 7. cap. 16. [f] Ad hæreſ. 59. p. 241.

The different interpretation of certain Greek words, in the decree of the council of Florence for the reunion of the Greek and Latin churches, has occaſioned likewiſe a very famous diſpute. After mentioning the Pope's prerogatives, and ſaying that he has received a full power from Jeſus Chriſt, the council adds, Καθ' ὃν τρόπον καὶ ἐν τοῖς ϖραϰτιϰοῖς τῶν οἰϰουμενιϰῶν συνόδων, καὶ ἐν τοῖς ἱεροῖς ϰανόσι διαλαμβάνεται. The difficulty lies in knowing, whether the firſt words καθ' ὃν τρόπον reſtrains the Pope's power to the limits expreſſed in the councils and ſacred canons, as the Greeks underſtood them, and the church of France ſtill underſtands them; or whether they only confirm the Pope's prerogatives by the authority of the councils and ſacred canons; in ſhort, whether they ſhould be tranſlated. QUEMADMODUM ETIAM *in geſtis œcumenicorum Conciliorum & in ſacris Canonibus continetur*; or, as [f] M. de Launoy has tranſlated them, JUXTA EUM MODUM, *qui & in geſtis œcumenicorum Conciliorum & in ſacris Canonibus continetur.* 'Tis very unbecoming a divine to ſtop ſhort in ſuch queſtions as theſe, for want of having ſpent ſome time in ſtudying the Greek tongue.

I have been ſomewhat large upon this article, as I thought it of very great moment both to maſters and ſcholars. The generality of fathers look upon the time as abſolutely loſt, which their children are obliged to ſpend in this ſtudy, and are very willing to ſpare them the pains which they think equally troubleſome and uſeleſs. They too learnt Greek, they ſay, when they were boys, but have retained nothing of it. This is the common language, which ſhews plain enough that it was not a great deal which they have forgot. 'Tis the duty of profeſſors to ſtrive againſt this bad taſte, which is grown very prevalent, and to uſe their utmoſt efforts in withſtanding the force of a torrent, which has already almoſt bore down all before it. To

[f] Epiſt. Laun. Edit. Anglic. p. 295.

this

and they ſhould be thoroughly convinced, that the care they take in teaching this language is an eſſential part of their duty. In ſhort, the univerſity muſt look upon themſelves as reſponſible to the public for this precious depoſitum entruſted to them, and as charged with preſerving a glory to France, of which neighbouring nations ſeem inclined to deprive us. And happily the King's bounty, which has made the univerſity independent of the caprice of parents, by ſecuring to it an handſom revenue out of the poſt-office, which is its ancient patrimony, has thereby enabled it more than ever to make the ſtudy of languages and ſciences flouriſh.

Admitting then the ſtudy of the Greek tongue to be both uſeful and neceſſary, we are now to enquire into the proper method of inſtructing boys in it.

ARTICLE the SECOND.

Of the Method to be taken in teaching the Greek Tongue.

BEFORE I lay down any rule upon this ſubject, I think it proper to inform ſuch as are deſirous of learning Greek, that it is the eaſieſt and ſhorteſt of all the ſtudies that are taught at ſchool, the moſt ſure of ſucceſs, and where I have ſeldom obſerved any to fail, who have given their minds to it. What uſually diſcourages both maſters and ſcholars, is a notion that the attempt is very long, and very laborious. But the experience of the contrary ought to have removed this prejudice. One ſingle hour, daily ſet apart for this purpoſe, is enough to give youth of a tolerable capacity a competent knowledge of this language, before they leave ſchool. We ſee in ſeveral ſchools, boys, that are learning rhetorick, able to

give

give an account, ſome of them of a conſid
number of Demoſthenes's orations, others o
or ſix of Plutarch's lives, others of Homer's Ili
Odyſſes, and ſometimes of both together.
when once they are advanced ſo far, there's no
author they need be afraid of reading.

The cuſtom of ſeveral colleges in placing the
of this ſtudy in the making of Greek exerciſe
doubtleſs occaſioned the almoſt general diſtaſt
averſion for Greek which formerly prevailed.
univerſity is very ſenſible, that as the uſe of that
is now reduced to the underſtanding of authors, w
our having ſcarce ever an occaſion to write or ſp
the boys ſhould principally apply themſelves to
lation.

The firſt care of the maſter is to teach th
read Greek well, to accuſtom them directly
pronunciation always uſed by the univerſity,
earneſtly recommended by the learned. I mea
which teaches them to pronounce as they writ
does not lay them under a neceſſity of taking
aſſiſtance of the eyes as well as ears, to unde
what others read.

When they have made ſome little progreſs,
ſhould be taught to write Greek neatly and cor
to diſtinguiſh the different figures of the letter
lables, their connexions, and abbreviations; a
this end the moſt beautiful editions ſhould be ſet
them, and if there was opportunity they ſho
allowed a ſight of the ancient manuſcripts in
braries, which ſometimes ſurpaſs the moſt fi

which is uſed in moſt of the ſchools of the uni-
· is a very good one. I could only wiſh that it
inted in larger and better characters. A beau-
dition, which ſtrikes the eye, wins upon the
and by that innocent charm invites to the read-
· it. Maſters will eaſily diſtinguiſh what part
grammar ſhould firſt be taught, and what re-
for riper years.

ey cannot too much inſiſt in the firſt ſetting
on the rudiments, the declenſions, and conjuga-
Children ſhould be broke by uſe to the forma-
f tenſes, and ſhould rehearſe them ſometimes as
ſtand in their natural order, and ſometimes by
; them backward; and ſhould always give a
of the different changes in them, with the ap-
on of the rules.

hey are not very young, and have made ſome
ſs in the Latin, this exerciſe cannot take up
two or three months time; after which they
e taught to explain St. Luke's goſpel, but muſt
d at firſt by very ſlow degrees, and be kept
o a frequent repetition of the rudiments. If
re put into Greek in the ſixth (or loweſt) claſs,
think they conveniently may, that firſt year
l be wholly ſet aſide for teaching them the rudi-
, except that towards the end of the year they
e made to explain ſome fables of Æſop, by way
ouragement. The ſame method ſhould be con-
l in the fifth claſs, and they ſhould be made of-
repeat what they had learnt in the ſixth, but
ſome additional variety to prevent diſguſt. And
n hour every day employed upon this ſtudy I
will be enough for the two firſt years.

hen thus inſtructed, they will find no difficulty
plaining St. Luke's Goſpel, or the Acts of the
les, in whole or in part, by that time they enter
he fourth claſs. And ſome dialogues of Lucian,
ertain ſelect paſſages taken either from Herodotus
enophon's *Cyropædia*, with ſome pieces of Ho-
will find a place in the third.

As the difficulty of the Greek tongue conſiſts cipally in the multitude of words it abounds with which it requires only a memory to retain, that ſeldom want, 'tis a very good method to make learn the Greek roots put into French verſe, a make them quote them at every word they ſee. book may be divided into two parts, the firſt learnt in the fourth claſs, and the other in the and the whole to be repeated in the ſecond and This exerciſe, which will not be very burde will make the underſtanding of authors ſurpri eaſy to them, and ſupply the place of a long which requires a great deal of time and pains. it muſt be remembered, as they go along, to out to them the etymologies of the Latin and F words, that are derived from the Greek.

In the ſecond claſs they may be put upon r ſome books of Homer, or certain extracts from tarch's lives. I ſhould rather incline to Home only as he is more eaſy and beſt ſuited to the ca of the boys, but as it is proper at this time t them a taſte of the Greek poetry, and ſome no ſo ancient and excellent a poet; and it does no reaſonable, as they have Virgil before them in every claſs, the original from whence he has his moſt conſiderable beauties, ſhould remain unl to them. All that there is to fear, is, leſt th being puzzled at firſt with the novelty of the lan and dialects, and more ſenſible of the difficultie the beauties of the poet, ſhould take up a diſta

lect paſſages from ſome other Greek writers of antiquity, as well orators, as hiſtorians or poets.

Such as have made ſome progreſs in this language, ould not abſolutely lay aſide the ſtudy of it during eir courſe of philoſophy, but ſhould ſet apart ſome me peculiarly to it. And indeed what notion can ey have of Ariſtotle, or of Plato, the moſt valuable f the ancient philoſophers, unleſs they acquire it in his claſs? Beſides, ſo long an interruption would ake them forget a part of what they had learnt; as the caſe with regard to all languages, when totally eglected.*

I muſt own (for in all caſes we ſhould be ſincere) here is one great obſtacle in the claſſes to the progreſs which boys might make in the knowledge of the Greek tongue. If a maſter was allowed to follow his own inclination and deſire, he would go on apace with ſome of the ſcholars who have a greater capacity and eagerneſs for their ſtudies than the reſt of the claſs; but then all the reſt would lag behind, and not be able to keep up with them in the race. The maſter therefore, who knows what he owes to them all, is under a neceſſity of taking a kind of middle courſe, which is ſuited, as much as may be, to the different genius's of his ſcholars. This is a rule which ſhould be inviolably obſerved by all perſons whatſoever, who have the direction of others. A guide, a ſhepherd, preceptor, and ſpiritual paſtor, ought all to conform to it. Private perſons may ſuffer by it, but the publick is the gainer; and it would be to ſubvert all order to act otherwiſe.

Is there then no remedy for this inconvenience? I know that in ſome colleges of the univerſity, the profeſſors, zealous for the progreſs of their ſcholars,

* . . . . . My Lord knoweth that the children are tender, and the flocks and herds with young are with me, and if men ſhould over-drive them one day, all the flock will die. . . . I will lead on ſoftly, according as the cattle that goeth before me, and the children be able to endure. Gen. xxxiii. 13, 14.

keep

keep with them after the ſchool hours thoſe who are ſo inclined, and thereby put them forward without hindering the reſt. But I dare not propoſe an example of ſuch perfection, which in my opinion is rather to be admired than followed, and may be prejudicial to the health of the profeſſors, which they ſhould be very careful of, though without making themſelves ſlaves to it.

I have ſeen another way practiſed with ſucceſs, though not without its inconveniencies (for that is not to be expected) but it has alſo great advantages. The firſt quarter of an hour in the claſs is taken up in ſaying of leſſons, and immediately after that Greek is explained for half an hour to the body of the claſs. During this time the beſt ſcholars have continued in their chamber, where a private maſter, who was not tied down by the difference of age and capacity, gave them inſtructions in proportion to their abilities. This method was taken only with the penſioners, who boarded in the college; but ſome of the town boys might have been included. And by this means I have known ſeveral make a conſiderable progreſs in a very little time.

The order of the claſſes, which I could not break through, has carried me a little from my ſubject: But I ſhall now return to it.

As the Greek tongue has a much greater conformity with ours, both as to turn and phraſe, than with the Latin, learned perſons have been of opinion, that it would be moſt proper for the boys to tranſlate Greek into French. The cuſtom of turning Greek into Latin word for word, may have alſo its advantage, at leaſt with beginners. But they ſhould never be allowed interlineary interpretations, which are of no other uſe than to accuſtom the mind to indolence and neglect, by preſenting the work already done, and leaving nothing to pains or reflection. I queſtion whether it would not be of advantage, to give them *only the* pure Greek text. For then, if any difficul-

offered, they would be obliged to try of themſelves ſurmount it; whereas, if there is a verſion on the e, the mind being naturally diſpoſed to be idle, the s, as holding intelligence with it, ſtrait turn ther, to ſpare it from taking pains. This is uſual n with perſons of a more advanced age, and ex-ience ſhews us but too convincingly how very dif-ult it is to reſiſt this temptation.

It may be asked, whether it is moſt proper for the ys to prepare themſelves for their leſſons before y come to ſchool, by looking out the words whoſe aning they do not know; or whether the maſter, er having explained the text to them, may con-it himſelf with making them give an account of hat he has ſaid to them. For my own part, with-it condemning thoſe who differ from me, I ſhould efer the latter method for the firſt years, as the her in my opinion induces a great loſs of time, of hich one cannot be too ſparing at an age when every oment is precious. But afterwards it may not be niſs, that they come into the claſs prepared for what to be explained to them. When they are in the gher claſſes, as in rhetorick, 'tis an excellent me-od with reſpect to thoſe who are of capacity for it, d who are made to take pains in private after the anner I have mentioned, to accuſtom them to get eir leſſons by themſelves, and after certain days to y before their maſters ſuch difficulties, as they have et with. By this means they become more attentive o what they are upon, they are obliged to exerciſe heir underſtandings, and inſenſibly led on to what hould be the end of their inſtructions, the being able o ſtudy alone, and without aſſiſtance.

I have obſerved, that the univerſity was in the right o ſubſtitute the explication of Greek authors in the lace of making themes; but I did not mean that I would have compoſition to be wholly ſet aſide. It has ts advantages, which ſhould not be neglected. It makes *the boys more exact*, obliges them to an appli-

cation

cation of their rules, accuſtoms them to writ
rectly, makes them better acquainted with the
and gives them a more thorough inſight into the
of the language. They ſhould therefore in th
and following claſſes from time to time be pu
this exerciſe, and to this end ſhould learn th
of ſyntax peculiar to this language, which ar
few.

They ſhould likewiſe have ſome knowledge
cents. For though they are of modern inſti
and were not uſed by the old Greeks, as n
proved from inſcriptions, and the moſt ancient
ſcripts, they are notwithſtanding of great
tage in the explication of authors, the accen
often diſtinguiſhing the different tenſes of verb
the different ſignification of words. But care n
taken in the pronunciation not to confound the
with quantity; for this would entirely ſpoil t
mony, which notwithſtanding makes one of th
cipal beauties of this language. The accent
out to us when to raiſe or lower the voice; and
tity to ſtop more or leſs upon the ſyllables.
attention and exactneſs at firſt would rend
manner of pronunciation eaſy. The knowle
the accents is not a matter of great labour,
often too much neglected, even by the learne

I ſhould not forget to take notice, that it
uſeful to make the boys get by heart certain ſel
ſages out of the Greek authors, and eſpecia
poets. What I have already related of a your
tleman of quality, who, upon leaving ſchool
repeat all Homer entirely, ſhews us that this
was formerly much practiſed in the univerſity
ſum up all in a few words, I would have th
the ears, the tongue, the hand, the memory,
derſtanding, be all employed in leading youth
knowledge of Greek.

When they begin to be a little acquainted
by the reading of authors, they muſt be made

ſerve carefully the phraſe, the turn, and genius, the harmony of the cadence, and above all, the admirable copiouſneſs of this language, which by the derivation and compoſition of words multiplies itſelf almoſt *in infinitum*, and gives a prodigious variety to diſcourſe. 'Tis an advantage peculiar to it, and which I think was never diſputed by any body but Tully. [h] That Roman, who was fond of his own tongue to a degree of jealouſy, takes pains in ſeveral paſſages of his works to cry it up beyond the Greek, even for the abundance and richneſs of expreſſions, and pretends, againſt evidence and the common opinion of all the learned of his time, that the Latin tongue is not only not inferior, but far ſuperior to the Greek in this point. The proof he brings for it is this, that the Greeks have but one word, namely πόνος, to ſignify both *labor* and *dolor*, which are two things very different; as though they had not ὀδύνη, λύπη, ὠδὶς, ἄχος, and a great many more, to expreſs *dolor*. He omits not however, after ſuch a proof, to inſult Greece with a tone of raillery, as though the point had been abſolutely gained; ſo apt are we to be blinded by paſſion and prejudice! [i] *O verborum inops interdum*, ſays he, *quibus abundare te ſemper putas, Græcia!*

[k] Quintilian is more ſincere. In a chapter, where his ſubject induces him to draw a kind of parallel between the two tongues upon the occaſion of Atticiſm, he does not ſcruple to make the Latin tongue equal to the Greek in all the other parts of eloquence, but durſt not even urge the compariſon in point of expreſſiveneſs.

[h] Ita ſentio, & ſæpe diſſerui, Latinam linguam non modò non inopem, ut vulgò putarent, ſed copiosiorem etiam eſſe quàm Græcam. Lib. 1. de fin. bon. & mal. n. 10.

Sæpe diximus, & quidem cum aliqua querela, non Græcorum modò, ſed etiam eorum qui ſe Græcos magis quàm noſtros haberi volunt, nos non modò non vinci à Græcis verborum copia, ſed eſſe in ea etiam ſuperiores. Ibid. lib. 3. n. 5.

[i] Tuſcul. Quæſt. lib. 2. n. 85.

[k] Latina mihi facundia, ut inventione, diſpoſitione, conſilio, cæteriſque hujus generis artibus ſimilis Græcæ, ac prorſus diſcipula ejus videtur: ita circa rationem eloquendi vix habere imitationis locum. Quintil. l. 12. c. 10.

He obſerves firſt, that the Latin has a much harſher ſound, and gives ſeveral reaſons for it, of which I ſhall here only produce a few. It wants certain letters, [l] as the *upſilon* and *zeta*, which are extremely ſoft, and according to Quintilian diffuſe a kind of chearfulneſs in diſcourſe, when borrowed to expreſs the Greek words, as in [m] *Zephyri*, *Zopyri*, whereas the Latin letters would form a heavy and groſs noiſe. The ſixth letter of the Latin alphabet F, is [n] rather a rough kind of blowing, than an articulate ſound. The ſame may be ſaid of the *v* conſonant, *(ſervus)* inſtead of which he would ſubſtitute the Æolick *digamma*. [o] The Latins end many of their words with an *m*, which is a kind of bellowing letter, and is never final among the Greeks, who, inſtead of uſing it, uſe a *nu*, which is a letter of a very clear and diſtinct ſound, eſpecially at the end of a word, where it is ſeldom found in Latin.

Quintilian then paſſes on to a greater inconvenience of the Latin tongue, [p] which is the want of words

[l] It appears from this paſſage of Quintilian, that the *upſilon* of the Greeks had a middle ſound between the *u* and the *i* of the Latins, and that it anſwered to our French *u*, *Uſage*, *Utile*, or as we pronounce it in the Latin words, *Dominus*, *Lumen*. But the *u* of the Latins formerly anſwered to the *ou* of the French, and the *u* of the Greeks, *Dominous*, *Loumen*. This may be clearly proved from examples. When the Romans had a Greek name to write in Latin characters, they never made uſe of any other than the ſimple *u*. Ἐπίκουρος Epicurus, Πλουσίειον, Peluſium, Bucephalus, Arethuſa, Plutarchus, &c. On the other hand, as often as the Greeks wrote a Roman name in Greek letters, they always expreſſed the *u* ſimple of the Latins by *υ*. Τυλλιος, Λευκυλλες, The rule is conſtant; nor could it be otherwiſe. For the diphthong *ou is never* found in Latin, the ſingle *u* ſupplying its place. And when the Latins had a mind to expreſs the ſound of the *u* French, they made uſe of the Greek *upſilon*, as in *Zephyrus*, *Sylla*, *Papyrius*, *Tympanum*.

[m] Quod cùm contingit, neſcio quomodo velut hilarior protinus renidet oratio, ut in *Zephyris*, *Zopyriſque*; quæ ſi noſtris literis ſcribantur, ſurdum quiddam & barbarum efficient. Quintil. l. 12. c. 10.

[n] Penè non humana voce, vel omnino non voce potiùs, inter diſcrimina dentium efflanda eſt. Ibid.

[o] Pleraque nos illâ quaſi mugiente literâ claudimus, M, qua nullum Græcè verbum cadit. At illi jucundam, & in fine præcipuè quaſi tinnientem, illius loco ponunt, quæ eſt apud nos rariſſima in clauſulis. Ibid.

[p] His illa potentiora, quòd res plurimæ carent appellationibus, ut eas neceſſe ſit transferre, aut circumire. Ibid.

to

to expreſs a great many things, which cannot otherwiſe be explained than by the aſſiſtance of a metaphor or circumlocution; and [q] Tully himſelf, notwithſtanding his prejudice, is forced to allow it. Even in ſuch matters as fell under a particular denomination, the language was ſo defective as to oblige them often to have recourſe to the ſame terms, and fall into frequent repetitions; [r] whereas the Greeks have not only a plenty of words, but idioms very different from one another.

It is not with theſe idioms or dialects of the Greek language, as with the different jargons that are cuſtomary in ſeveral provinces of France, and are no other than a groſs and corrupt way of ſpeaking, and do not deſerve to be called a language. Every dialect was a perfect language in its kind, which took place among certain people, and had its peculiar rules and beauties; and which we ſee were equally uſed by excellent authors, both in proſe, and verſe, and often were blended all together, yet ſo as to have one conſtantly prevailing above the reſt in every author. And from hence reſult that variety and copiouſneſs of turns and expreſſions, which are ſo much admired in the Greek language, and are not to be met with in any other.

Amongſt theſe different idioms [s] Atticiſm, which was properly the language of the Athenians, had infinitely the advantage above all the reſt. 'Twas a taſte in a manner natural to the climate, and reached no farther. Athens was the only city in Greece, where even the common people [t] had thoſe nice and

[q] Equidem ſoleo etiam, quod uno Græci, ſi aliter non poſſum, idem pluribus verbis exponere. De fin. bon. & mal. lib. 3. n. 15.

[r] Etiam in iis quæ denominata ſunt, ſumma paupertas in eadem nos frequentiſſimè revolvit: at illis non verborum modò, ſed linguarum etiam inter ſe differentium copia eſt. Quintil l. 12. c. 10.

[s] *Qualis apud Græcos Atticiſmos* ille redolens Athenarum proprium ſaporem. Ibid. l. 6. c. 4.

Quid eſt quòd in iis demum Atticum ſaporem putent? Ibi demum thymum redolere dicant? .... Æſchines intulit eò ſtudia Athenarum, quæ, velut fata quædam cœlo terráque degener nt, ſaporem illum Atticum peregrino miſcuerunt. Ibid. l. 12. c. 10.

[t] Cic. Orat. n. 27.

delicate ears Tully ſpeaks of, *Atticorum aures teretes & religioſæ*, ſo as to be able to find out by a phraſe, an expreſſion, or even the ſound of the voice, whether the ſpeaker was a ſtranger or no; [u] as in the inſtance of Theophraſtus, which made the orators ſo ſcrupulouſly careful not to let the leaſt word fall from them, which might offend an audience ſo hard to pleaſe.

It is very neceſſary to make the boys obſerve, whilſt they read the Greek authors, as much as poſſible what this Atticiſm was, of which the ancients ſo frequently ſpeak, and is more eaſily to be conceived than defined. Tully very juſtly takes notice, that it is not confined to any one ſpecies of eloquence. 'Tis true, it is often ſeen in the ſimple kind, where its proper character is to expreſs the moſt common and trifling things, with a plainneſs, grace, beauty, and delicacy, that are inimitable in any other language. From whence it comes to paſs, as [w] Quintilian has obſerved, that the Greek comedy is infinitely ſuperior to the Latin, as the language is not capable of that grace and elegance, which the Greeks themſelves cannot transfer into any other dialect. And thus how delicate ſoever Terence may appear to us, he ſtill falls far ſhort of the elegance and beauty of Ariſtophanes.

However it muſt be remembered that Atticiſm ſuits as well with the ſublime, as the ſimple and common way of writing. [x] The ſtyle of Demoſthenes is per-

[u] Tineam Granius obruebat neſcio quo ſapore vernaculo: ut ego jam non mirer illud Theophraſto accidiſſe, quod dicitur, cùm percontaretur ex anicula quadam, quanti aliquid venderet, & reſpondiſſet illa, atque addidiſſet, HOSPES, non pote minoris: tuliſſe eum moleſtè, ſe non effugere hoſpitis ſpeciem, cùm ætatem ageret Athenis, optiméque loqueretur. Omnino (ſicut opinor) in noſtris eſt quidam urbanorum, ſicut ille Atticorum, ſonus. Cic. in Brut. n. 172.

Quomodo & illa Attica anus *Theophraſtum*, hominem alioqui *diſertiſſimum*, annotata unius affectatione verbi, hoſpitem dixit: nec alio ſe id deprehendiſſe interrogata reſpondit, quàm quò nimiùm Atticè loqueretur. Quintil. l. 8. c. 1.

[w] In comœdia maximè claudicamus. . . . Vix levem conſequimur umbram, ad out mihi ſermo ipſe Romanus non recipere videatur illam ſolis conceſſam Atticis venerem, quando eam ne Græci quidem in alio genere linguæ obtinuerint. Ibid. l. 10. c. 1.

[x] Quo ne Athenas quidem ipſas, (ſays Cicero) magis credo fuiſſe Atticas. Orat. n. 27.

ſect-

fectly Attick, as is that of Plato his maſter, and yet nothing can be more ſtrong and lofty. [y] And the ſame may be ſaid of Pericles, whoſe eloquence notwithſtanding is conſtantly compared to thunder and lightning. But with this character of force and grandeur, they had all an additional ſweetneſs and charm, which was properly the effect of Atticiſm.

We may therefore apply this term to a diſcourſe, where all is natural and ſmooth, nothing affected, and yet every thing pleaſes; where great and ſmall things are expreſſed with an equal, though different grace; [z] where the taſte however is heightened by a certain ſalt, a ſecret ſeaſoning, which leaves nothing inſipid, but diſcovering itſelf every where to the reader or hearer, augments his curioſity, and, as I may ſay, excites his thirſt; and to ſum up all in a word, where every thing is well expreſſed; according to Cicero's ſhort definition; [a] *Ut bene dicere, id ſit Attice dicere.*

[b] 'Twas upon this model the Roman urbanity was formed, which diſallowed of every thing rough, offenſive, or of a foreign taſte, either in the thought, expreſſion, or manner of pronouncing; ſo that it leſs conſiſted in the beauty of each particular phraſe, than in the air of the diſcourſe, and the elegance of the

[y] Si ſolum illud eſt Atticum (eleganter enucleatéque dicere) ne Pericles quidem dixit Atticè. Qui ſi tenui genere uteretur, nunquam ab Ariſtophane poeta fulgurare, tonare, permiſcere Græciam dictus eſſet. Cic. Orat. n. 29.

Quid Pericles? . . . cujus in labris veteres Comici . . . leporem habitaſſe dixerunt, tantamque in eo vim fuiſſe, ut in eorum mentibus, qui audiſſent, quaſi aculeos quoſdam relinqueret. 3. de Orat. n. 138.

[z] Velut ſimplex orationis condimentum, quod ſentitur latente judicio velut palato, excitatque & à tædio defendit orationem. Sanè tamen, ut ſal in cibis paulò liberaliùs aſperſus, ſi tamen non ſit, immodicus, affert aliquid propriæ voluptatis: ita hi quoque in dicendo ſales habent quiddam quod nobis faciat audiendi ſitim. Quintil. l. 6. c. 4.

[a] De opt. gen. orat. n. 13.

[b] Nam meo quidem judicio illa eſt urbanitas, in qua nihil abſonum, nihil agreſte, nihil incondítum, nihil peregrinum, neque ſenſu, neque verbis, neque ore geſtuve poſſit deprehendi: ut non tam ſit in ſingulis dictis, quàm in toto colore dicendi: qualis apud Græcos Atticiſmos ille redolens Athenarum proprium ſaporem. Quintil. l. 6. c. 4.

whole, which was peculiar to the city of Rome, as Atticiſm was to Athens.

Tully excelled in this way more than any other perſon whatſoever; and I queſtion whether any thing in this kind can be found more perfect than his treatiſes *De oratore*, eſpecially the dialogues inſerted in them, which abound with an inimitable grace of elocution, and, as it were, that flower of politeneſs, wherein urbanity principally conſiſts.

We have alſo ſeveral performances of this kind in our own tongue, which are in no reſpect inferior to the ancients; where every thing is expreſſed both with ſpirit and ſimplicity; and a nice and delicate raillery ſeems to have borrowed the language of nature itſelf; where the moſt abſtracted queſtions become plain and evident from the graceful eaſe in which they appear; in fine, where ſubjects merry and ſerious are equally treated with all the ſpirit and dignity of which they are capable.

I hope the reader will excuſe this ſmall digreſſion upon Atticiſm, which ſeems to depart a little from the bounds of grammar, and to fall more naturally within the compaſs of rhetorick.

There are many other reflections to be made upon the genius, turn, beauty, and copiouſneſs of the Greek tongue, but theſe I leave to the judgment of the maſters. They will find wherewithal to ſupply what is wanting here out of their own ſtock; and the *Methode Grecque*, which has long been in every body's hands, will furniſh them with all that can be deſired upon this ſubject.

CHAP. III.

Of ſtudying the Latin Tongue.

THE ſtudy of this language is properly the buſineſs of the claſſes, and in a manner the ſubſtance of the

the exercises of the college, where they are taught not only to understand Latin, but to write and talk it. As the first of these three parts is the most essential, and a necessary introduction to the rest, I shall chiefly insist upon this, though without neglecting the other. And in the reflections I have to make upon this subject, I shall observe no other order than that of the studies themselves, beginning with what relates to the first elements of that language; and then running through all the classes, till I come to rhetorick exclusively, which I shall treat separately.

Of the Method to be taken in teaching Latin.

THE first question which naturally offers, is to know what method should be taken in teaching the Latin tongue. I think at present 'tis generally enough agreed, that the first rules which are given for the learning of Latin, should be in French; as in every science, every branch of knowledge, it is natural to pass from what is known and clear, to what is unknown and obscure. Every body is sensible, that it is no less absurd and void of reason to give the first precepts of the Latin tongue in Latin, than it would be to do so in teaching Greek, or any other foreign language.

But is it best to begin with the making exercises, or explaining authors? Here lies the great difficulty, and 'tis on this point opinions are divided. And yet if we consult good sense and right reason, it seems natural that the last method should be preferred. For before a person can compose well in Latin, he must be somewhat acquainted with the turn, phrase, and rules of the language, and have also made a considerable collection of words, whose meaning he must understand, and know rightly how to apply them. Now all this cannot be done, but by the application of authors,

who are a kind of living dictionary, and ſpeaking grammar, from whence the meaning and true uſe of words, phraſes, and rules of ſyntax, are to be learnt by experience.

'Tis true the contrary method has prevailed, and is of long ſtanding; but it does not follow for all that, that we ſhould blindly and without examination give into it. Cuſtom frequently exerciſes a kind of tyranny over the mind, keeps it in ſubjection, and hinders it from making uſe of reaſon, which in matters of this kind is a ſurer guide than example, however authorized by time. [c] Quintilian owns, that for the twenty years he taught rhetorick, he was obliged publickly to follow the cuſtom he found eſtabliſhed in the ſchools of not explaining authors, and he is not aſhamed to confeſs that he was in the wrong to ſuffer himſelf to be carried away with the ſtream.

The univerſity of Paris has thought fit to depart in other points from the old way of teaching. I wiſh it was poſſible to make ſome trial in this we are upon, that we may learn from experience whether it might not be attended with the ſame ſucceſs in the publick, as I know it has had privately in the caſe of ſeveral children.

In the mean while we ſhould be well ſatisfied with the prudent medium the univerſity follows, in not abſolutely giving in to either of theſe methods, but joining them both together, and ſo tempering one with another, as to allow more time, even in the firſt ſetting out, to the explication of authors, than the making of exerciſes.

Of the firſt Elements of the Latin Tongue.

I Suppoſe the child to be taught has yet no knowledge at all of the Latin tongue; and am of opinion

[c] Quintil. l. 2. c. 5.

that

e ſhould begin here in the ſame manner as in
ıg Greek, that is, by making them learn the
ions, conjugations, and moſt common rules of
. And when he is well eſtabliſhed in theſe prin-
and has made them familiar to him by frequent
ions, he muſt then be put upon explaining ſome
ıthor, and proceed at firſt by ſlow degrees,
g all the words exactly in their natural order,
ring an account of every gender, caſe, number,
, tenſe, &c. applying all the rules he has ſeen,
proportion as he advances taking in new ones
:h as are more difficult.

a neceſſary piece of advice throughout the
courſe of their ſtudies, and more eſpecially ſo in
:ſent caſe, to do well whatever is done, to teach
ghly what is to be taught, to inculcate the prin-
ınd rules ſoundly into the children, and not to
haſty in making them paſs to other matters
are higher and more pleaſing, but leſs propor-
to their ſtrength. [d] A rapid and ſuperficial
r of teaching may pleaſe the parents, and be of
: to the maſters, as it ſets their ſcholars off to
advantage; but inſtead of bringing them for-
it throws them back conſiderably, and often
ts their making any progreſs in their ſtudies.
with the firſt rudiments of the ſciences, as with
ındations of a building: If they are not ſolid
ep, the ſuperſtructure will ſoon tumble. It is
for children to know but a little, if they know
oughly and for ever. They will learn faſt
ı, if they learn well.

:heir firſt ſetting out, I make no ſcruple to de-
:hat they ſhould ſcarce ever be put upon making
rciſes, which ſerve only to torment the chil-

d etiam admonere ſuper-
fuerat, niſi ambitioſa feſ-
: plerique à poſterioribus
ıt: & dum oſtentare diſ-
circa ſpecioſa malunt,
lio morarentur. Quintil.
l. 1. c. 7.

[e] Quæ (grammatica) niſi ora-
tori futuro fundamenta fideliter
jecerit, quidquid ſuperſtruxerit,
corruet. Quint. lib. 1. cap. 5.

dren by a troubleſom and uſeleſs labour, and to inſpire them with a diſtaſte for a ſtudy, which uſually draws upon them from the generality of maſters nothing but blame and correction. For the faults they make in their exerciſes, being very frequent, and almoſt inevitable, they muſt be as frequently corrected for them; whereas the explication and tranſlation of authors, where nothing is to be produced out of their own heads, would ſpare them a great deal of time, trouble, and puniſhment.

I have often wiſhed there were ſome books expreſly drawn up in Latin for the uſe of children upon their firſt entrance on this ſtudy. Theſe compoſitions ſhould be clear, eaſy, and agreeable. At firſt the words ſhould be almoſt all in their natural order, and the phraſes very ſhort. Then the difficulties ſhould inſenſibly encreaſe in proportion to the progreſs the boys might make. Above all care ſhould be taken to introduce examples of all the rules they were to learn. Elegance ſhould not be principally ſought after, but clearneſs. Their buſineſs is to learn the Latin words, to accuſtom themſelves to the different conſtructions peculiar to that language, and to apply the rules of ſyntax to what they ſhall be made to read. One might give them ſome apophthegms of the ancients, ſome ſtories taken from holy ſcripture, as thoſe of Abel, Joſeph, Tobias, the Macchabees, and ſuch like. Profane authors might likewiſe furniſh us with ſome uſeful ſupplies. I ſhall here ſet down ſome ſhort inſtances, which are fit only for the firſt attempts. In the ſtories taken from holy ſcriptures, I think too we ſhould alter ſuch expreſſions and phraſes, as are not met with in Latin authors. Thus in the following hiſtory of Tobias, for *in diebus Salmanaſar*, I have put *tempore Salmanaſar*; and for *in captivitatem poſitus*, I have put *in captivitatem abductus*. The word *concaptivis* is not Latin, no more than *conſortium*, in the ſenſe it is here taken; inſtead of the former I have *uſed exilii ſui comitibus*; and for the latter *ſocietatem*.

[f] A former

[f] A former profeſſor of the univerſity, to whom I communicated my deſign, has thought fit to draw up a collection of ſtories of this kind from the holy ſcripture, for the uſe of ſuch children as enter upon the ſtudy of the Latin tongue, or are in the firſt claſſes. I hope the publick will be pleaſed with this ſmall performance, and that their approbation will induce the author to draw up a ſecond in the ſame way, but of a different kind, containing moral ſtories and maxims, taken from ancient authors, and generally expreſſed in their own words, but free from all difficulties, and adapted to the weakneſs of young beginners.

[g] This ſecond work has been ſent abroad ſince the firſt edition of mine, and the approbation of the publick has confirmed my conjectures. And indeed I know of no book, which may be more uſeful, and at the ſame time more agreeable to youth. It contains excellent principles of morality, collected with great order and judgment, with very affecting paſſages of hiſtory upon every article. I know ſome very conſiderable perſons, who acknowledge themſelves to have found a great deal of pleaſure in reading that little book.

[h] TOBIAS.

Tobias ex tribu Nephtali captus fuit tempore Salmanaſar regis Aſſyriorum. In captivitatem adductus viam veritatis non deſeruit. Omnia bona, quæ habere poterat, quotidie ſui exilii comitibus impertiebat. Cum eſſet junior omnibus, nihil tamen puerile geſſit. Denique, cum irent omnes ad vitulos aureos quos Jeroboam rex Iſrael fecerat, hic ſolus fugiebat ſocietatem omnium. Pergebat autem ad templum Domini, & ibi adorabat Deum. Hæc & his ſimilia ſecundum legem Dei puerulus obſervabat.

[f] M. Heuzet, formerly profeſſor in the college of Beauvais.

[g] They are both ſold by Stevens the bookſeller in Paſs.

[h] Tob. cap. i.

EPAMINONDAS.

[i] *Epaminondas, dux clariſſimus Thebanorum, unam ſolum habebat veſtem. Itaque quoties eam mittebat ad fullonem, ipſe interim cogebatur continere ſe domi, quod ei veſtis altera deeſſet. In hoc ſtatu rerum, cum ei Perſarum rex magnam auri copiam miſiſſet, noluit eam accipere. Si recte judico, celſiore animo fuit is qui aurum recuſavit, quam qui obtulit.*

FILIÆ PIETAS IN MATREM.

[k] *Prætor mulierem ſanguinis ingenui, damnatam capitali crimine apud tribunal ſuum, tradidit triumviro necandam in carcere. Is qui cuſtodiæ præerat, miſericordia motus, non eum protinus ſtrangulavit. Quin etiam permiſſit ejus filiæ ingredi ad matrem, ſed poſtquam exploraſſet eam diligenter, ne forte cibum aliquem inferret: exiſtimans futurum ut inedia conſumeretur. Cum autem jam dies plures effluxiſſent, miratus quod tam diu viveret, curioſius obſervata filia animadvertit ejus lacte matrem nutriri. Quæ res tam admirabilis ad Judices perlata remiſſionem pœnæ mulieri impetravit.* [l] *Nec tantum matris ſalus donata filiæ pietati eſt, ſed ambæ perpetuis alimentis publico ſumptu ſuſtentatæ ſunt, & carcer ille, extructo ibi pietatis templo, conſecratus. Quo non penetrat, aut quid non excogitat pietas, quæ in carcere ſervandæ genetricis novam rationem invenit? Quid enim tam inuſitatum, quid tam inauditum, quam matrem natæ uberibus alitam fuiſſe? Putaret aliquis hoc contra rerum naturam factum, niſi diligere parentes prima naturæ lex eſſet.*

I have deſignedly left a little more difficulty in the laſt ſtory than the reſt; becauſe, in proportion as the children come on in the underſtanding of Latin, they muſt be put upon explaining more difficult paſſages.

[i] Ex. Æliano, l. 5. c. 5.
[k] Ex. Valer. Max. l. 5. c. 4. n. 7.
[l] Plin. Hiſt. Nat. l. 7. c. 36.

And I deſire all maſters who have the care of the education of children before they are admitted into the college, to examine thoroughly without prejudice, and try by experience, whether this manner of inſtruction is not ſhorter, eaſier, and ſurer, than what is uſually followed, in putting them at firſt upon making exerciſes. The ſame rules come over again here, and are frequently repeated to them, but with this difference, that they find the application of them already made in the authors they explain; whereas they are obliged to apply them of themſelves in their exerciſes, which expoſes them, as I have already obſerved, to committing abundance of faults, and the bearing a great deal of chiding and correction. And I cannot help thinking it agreeable to ſenſe and reaſon, that children thus uſed to explication for ſix or nine months, and obliged to give an account of what they explain, either by word of mouth or writing, or rather both ways, will be much more able afterwards to enter upon exerciſes, and be put, if it is thought proper, into the ſixth claſs.

I muſt farther adviſe maſters, who are employed in giving children their firſt inſtructions, to be very careful to make them read, explain, or repeat their leſſons, with a natural tone: I mean ſuch a tone as is uſed in common converſation, whilſt we are talking with a friend, or relating a fact; and then ſure it would be very ridiculous to ſet up the loud cry, which children generally do. I know by experience with what difficulty this fault is to be corrected, and how apt they are always to retain ſomething of it in their pronunciation.

Of what is to be obſerved in the Sixth and Fifth Claſſes.

THE buſineſs of the lower claſſes, with reference to the attainment of the Latin tongue, conſiſts

M

in the explaining of authors, the making of exerciſes, and tranſlation. I have ſpoke to the laſt particular in another place, and ſhall here treat of the two former.

Of the Explication of Authors.

IT is a juſt complaint, that we have not authors enough, that are proper for the ſixth and fifth claſſes. Thoſe that are ſuitable to them, may be reduced to two or three, Phædrus, Cornelius Nepos, and Tully. For I queſtion whether Aurelius Victor and Eutropius ſhould be ranked in this number, as they are only very lifeleſs abridgments of the Roman hiſtory, generally full of a great number of proper names, and chronological dates, which are apt to diſcourage children upon their firſt entrance on the ſtudy of Latin. It may likewiſe be doubted whether Tully's epiſtles are very proper for theſe claſſes, as they are ſomewhat ſerious, and often obſcure and difficult. However, theſe authors are but three, and are not enough for theſe two claſſes, eſpecially as children are ſuppoſed to have been ſomewhat accuſtomed to the explaining of authors, before they are admitted into the firſt of them.

This defect, I think, might eaſily be ſupplied by ſelecting out of Tully, Livy, Cæſar, and ſuch other authors, certain paſſages of hiſtory and morality, and modelling them to the children's capacity. Seneca, Pliny, and Valerius Maximus, though leſs pure, might likewiſe furniſh ſtories and maxims, which the preparers ſtill may reduce to a clearer and purer ſtyle. I ſhall here give a few inſtances.

I.

IMPIOS TORQUET CONSCIENTIA.

[m] *Angor & ſolicitudo conſcientiæ diu noctuque vexat impios. Non immerito aiebat ſapiens, ſi recludantur*

[m] Cic. l. 1. de Leg. n. 40. Tacit. Annal. l. 6. n. 6.

tyrannorum

tyrannorum mentes, poſſe aſpici laniatus & ictus. Ut enim corpora verberibus, ita ſævitia & libidine animus dilaceratur . . . Dicitur [a] *Nero, poſtquam matrem Agrippinam interfecit, perfecto demum ſcelere, magnitudinem ejus intellexiſſe. Per reliquum noctis modo in tenebris & cubili ſe occultans, modo præ pavore exurgens, & mentis ineps, lucem operiebatur, tanquam exitium allaturam.*

II.

DAMOCLES.

[b] *Dionyſius Tyrannus Syracuſanorum, cum omni opum & voluptatum genere abundaret, indicavit, ipſe quam parum eſſe beatus. Nam cum quidam ex ejus aſſentatoribus Damocles commemoraret in ſermone copias ejus, opes, majeſtatem, rerum abundantiam, magnificentiam aulæ regiarum; negaretque unquam beatiorem illo quemquam fuiſſe: Viſ-ne igitur, inquit Damocles, quoniam hæc te vita delectat, ipſe eandem degustare, & fortunam experiri meam? Cum ſe ille cupere dixiſſet, collocari juſſit hominem in aureo lecto, ſtrato pulcherrimis ſtragulis; abacoſque complures ornavit argento auroque cælato. Tum ad menſam eximia forma pueros delectos juſſit conſiſtere, eoſque ad nutum illius intuentes, diligenter miniſtrare. Aderant unguenta, coronæ: incendebantur odores: menſæ exquiſitiſſimis epulis extruebantur. Fortunatus ſibi Damocles videbatur. In hoc medio apparatu fulgentem gladium, e lacunari ſeta equina appenſum, dimitti juſſit, ut impenderet illius beati cervicibus. Itaque nec pulchros illos adminiſtratores aſpiciebat, nec plenum artis argentum: nec manum porrigebat in menſam: jam ipſæ defluebant coronæ. Denique exoravit tyrannum ut abire liceret, quod jam beatus eſſe nollet. Satiſ-ne videtur declaraſſe Dionyſius, nihil eſſe ei beatum, cui ſemper aliquis terror impendeat?*

[a] Tacit. An. l. 14. n. 10. [b] E. Tuſc. q. l. 5. n. 61, 62.

III. MAGISTRI

III.

Magistri Faliscorum Perfidia.

[p] *Romani Camillo duce Falerios obſidebant. Mos erat tunc apud Faliſcos, ut plures ſimul pueri unius magiſtri curæ demandarentur. Principum liberos, qui ſcientia videbatur præcellere, erudiebat. Is cum in pace inſtituiſſet pueros ante urbem luſus exercitationiſque cauſa producere; eo more per belli tempus non intermiſſo, die quadam eos paulatim ſolito longius trahendo a porta, in caſtra Romana ad Camillum perduxit. Ibi ſceleſto facinori ſceleſtiorem ſermonem addidit: Falerios ſe in manus Romanorum tradidiſſe, cum eos pueros, quorum parentes in ea civitate principes erant, in eorum poteſtatem dedidiſſet. Quæ ubi Camillus audivit, hominis perfidiam execratus: Non ad ſimilem tui, inquit, nec populum, nec imperatorem, cum ſceleſto munere ſceleſtus ipſe veniſti. Sunt belli etiam, ſicut pacis, jura; juſteque non minus quam fortiter bella gerere didicimus. Arma habemus, non adverſum eam ætatem, cui etiam captis urbibus parcitur; ſed adverſus hoſtes armatos, a quibus injuſte laceſſiti ſumus. Denudari deinde juſſit ludi-magiſtrum, eumque manibus poſt tergum illigatis reducendum Falerios pueris tradidit; virgaſque eis, quibus proditorem agerent in urbem verberantes, dedit. Faliſci Romanorum fidem & juſtitiam admirantes, ultro ſe iis dediderunt, rati ſub eorum imperio melius ſe quam legibus ſuis victuros. Camillo & ab hoſtibus & a civibus gratiæ actæ. Pace data, exercitus Romam reductus.*

IV.

Damonis et Pythiæ fidelis amicitia.

[q] *Damon & Pythias, Pythagoricæ prudentiæ ſacris initiati, tam fidelem inter ſe amicitiam junxerant, ut altor pro altero mori parati eſſent. Cum eorum alter a Dionyſio tyranno nece damnatus, impetraſſet tempus aliquod, quo profectus domum res ſuas ordinaret; alter*

[p] *Tit. Liv. l. 5. n. 27.* [q] *Val. Max. l. 4. c. 7. Cic. l. 3. de Offic. n. 45.*

vadem

vadem ſe pro reditu ejus dare tyranno non dubitavit, ita ut, ſi ille non revertiſſet ad diem, moriendum eſſet ſibi ipſi. Igitur omnes, & in primis Dionyſius, novæ atque incipitis rei exitum cupide expectabant. Appropinquante deinde definita die, nec illo redeunte, unuſquiſque ſtultitiæ damnabat tam temerarium ſponſorem. At is nihil ſe de amici conſtantia metuere prædicabat. Et vero ille ad diem dictum ſupervenit. Admiratus eorum fidem tyrannus, petivit ut ſe in amicitiam tertium reciperent.

V.

STILPONIS PRÆCLARA VOX.

[r] *Urbem Megara ceperat Demetrius, cui cognomen Poliorcetes fuit. Ab hoc Stilpon philoſophus interrogatus, num quid perdidiſſet: Nihil, inquit; omnia namque mea mecum ſunt. Atqui, & patrimonium ejus in prædam cefferat, & filias rapuerat hoſtis, & patriam expugnaverat. Ille tamen, capta urbe, nihil ſe damni paſſum fuiſſe teſtatus eſt. Habebat enim ſecum vera bona, doctrinam ſcilicet & virtutem, in quæ hoſtis manum injicere non poterat: at ea, quæ a militibus diripiebantur, non judicabat ſua. Omnium ſcilicet bonorum, quæ extrinſecus adveniunt, incerta poſſeſſio eſt. Ita inter micantes ubique gladios, & ruentium tectorum fragorem, uni homini pax fuit.*

VI.

BENEFICIA VOLUNTATE CONSTANT.

[s] *Beneficia non in rebus datis, ſed in ipſa benefaciendi voluntate conſiſtunt. Nonnunquam magis nos obligat, qui dedit parva magnifice; qui regum æquavit opes animo; qui exiguum tribuit, ſed libenter. Cum Socrati multa multi pro ſuis quiſque facultatibus offerrent, Æſchines pauper auditor, Nihil, inquit, dignum te quod dare tibi poſſim, invenio, & hoc tantum pauperem me eſſe ſentio. Itaque dono tibi quod unum habeo, me ipſum. Hoc munus rogo, qualecumque eſt, non dedigneris, cogi-*

[r] Sen. de conſt. ſap. c. 5. [s] Sen. de benef. l. 1. c. 7, 8.

teſque

how uſeful and agreeable at the ſame time ſuch p
of ancient authors may be to the ſcholars, if
and prepared with care and diſcretion. All th
be-deſired, in my opinion, is found in them at
the ſubſtance of the Latin, the application o
rules, words, thoughts, reflections, principles
facts; and a good maſter knows how to ſet a
value upon each of them.

He will conſtantly begin with the conſtru
and range every word in its natural order. H
then give a plain explication, ſo as to render t
meaning of all the expreſſions. I ſhall produ
ſtances from the ſtory of Damocles, of the m
how I think authors ſhould be explained to
beginners.

" *Dionyſius tyrannus Syracuſanorum*, Dionyſi
" rant of the Syracuſians, *cum abundaret omni*
" *opum & voluptatum*, when he abounded in all
" of riches and pleaſures, *indicavit ipſe quam*
" *eſſet beatus*, ſhewed himſelf how little he wa
" py." When the ſcholars have made ſome
progreſs, which I ſuppoſe them to have done,

nyſius the tyrant of Syracuſe, though in full poſſeſſion of every kind of riches and pleaſures, expreſſed himſelf how remote he was from happineſs;" nd reaſons ſhould be given for the ſeveral alterations.

In this firſt ſentence, though very ſhort, there are ive or ſix rules to be explained: Why *Syracuſanorum* nd *opum* are in the genitive caſe? Why *genere* in the blative? Why *abundare* in the ſubjunctive mood? What *quam* ſignifies when joined to *beatus?* Why *ſſet* in the ſubjunctive mood? And why *beatus* in the nominative caſe? Almoſt all theſe rules are in the rudiments, and the boys ſhould conſtantly be made to repeat them as they ſtand there, in order to their inculcating them the better, and to avoid all confuſion. The rule which reſpects the government of *abundare* is not there. This therefore the maſter ſhould tell them by word of mouth, as it lies, for inſtance, in the grammar of Port-Royal. *Verbs of plenty or want generally govern an ablative caſe.* And then he ſhould quote the examples, as there annexed. 'Tis enough at firſt to repeat this rule to them, which is plain and ſhort, and afterwards, as occaſion offers, he may let them know that *ſome of theſe verbs have indifferently after them an ablative caſe or a genitive*; and then give them examples of it.

There are in this hiſtory ſeveral uncommon expreſſions, which the maſter ſhould endeavour to make them underſtand well, as *ſtragulum*, *abacus*, *unguentum*, *lacunar*, *ſeta*. The uſe of the verb *negare* requires a particular notice; as does alſo the meaning of the word *exoravit*. *Orare* ſignifies to pray, to ask any thing; *exorare*, which is a verb compounded of *ex* and *orare*, ſignifies to obtain by urgent entreaty whatſoever is asked. It has alſo a different conſtruction. It governs an accuſative of the perſon, and is followed by an *ut*, with a ſubjunctive mood; as here, *exoravit tyrannum ut abire liceret*; he obtained of the tyrant by the force of his entreaties, that he might have leave to depart, or, " he obtained leave of the

" tyrant

" tyrant to depart." Sometimes it governs an accuſative both of the thing and of the perſon, *ſine ut id te exorem*, " ſuffer that I obtain this of you." And ſometimes the thing is put after it in the accuſative, and the perſon in the ablative with a prepoſition, *exorare aliquid ab aliquo*, " to obtain ſomething of " ſomebody." By this means children become acquainted with the meaning of the Latin; and the maſter muſt not fail to put theſe words and phraſes into the exerciſes he ſets them.

There are likewiſe certain beauties, which even at thoſe years they ſhould be made to take notice of. *Gladium demitti juſſit, ut impenderet illius beati cervicibus.* It might have been ſimply ſaid, *illius cervicibus*; but the word *beati* adds a great beauty to the expreſſion. The thought at the end anſwers to this word, and they ſhould be made to obſerve it, *Exoravit tyrannum ut abire liceret, quod jam beatus eſſe nollet.*

The ſentence, which cloſes this ſtory, includes the moral inſtruction to be drawn from it, which the maſter ſhould not forget to dwell upon. He might upon this occaſion tell the fable of the cobler, that carried back the money he had received from the financer, becauſe it deprived him of his reſt and happineſs.

There are ſeveral other remarks to be made upon this ſtory, both as to the manner of the expreſſion, and the rules of ſyntax. My deſign has been only to point out a few of them. The whole will take up more time than a ſingle leſſon. But the maſter ſhould be careful after every explication, to require an account from the ſcholars of all that has been ſaid. Sometimes the examination may be deferred till the next morning, and by this delay he may the better diſcover how attentive they have been. And the giving them theſe paſſages to tranſlate either the ſame day, or ſome days after, will produce the like effect.

I ſhall add here one of Phædrus's fables, only to *ſhew in* what manner the beautiful paſſages are to be *pointed out* to the boys.

The

The FABLE of the WOLF and the CRANE.

Os devoratum fauce cum hæreret lupi,
Magno dolore victus, cœpit ſingulos
Inlicere pretio, ut illud extraherent malum.
Tandem perſuaſa eſt jurejurando gruis,
Gulæque credens colli longitudinem,
Periculoſam fecit medicinam lupo.
Pro quo cum facto flagitaret præmium;
Ingrata es, inquit, ore quæ noſtro caput
Incolume abſtuleris, & mercedem poſtulas.

This fable is ſhort and plain, but of inimitable beauty in its ſimplicity, which is its principal grace. Even children are capable of diſcerning all the delicacy of it, and I have known ſeveral of them in their publick exerciſes not let one word eſcape them, which deſerved to be taken notice of, but to have given an exact account of all.

Os devoratum. This word is very proper to expreſs the action of an hungry wolf, which does not ſo properly eat as ſwallow, or rather greedily devour.

Magno dolore victus, cœpit ſingulos inlicere pretio. The wolf is not naturally a gentle and ſuppliant animal. Violence makes properly a part of his character. It therefore coſt him much, before he could condeſcend to ſuch humble entreaties. There muſt have been a long ſtruggle betwixt his natural fierceneſs, and the pain he endured. The laſt however got the better, and this is well expreſſed by the word *victus*. *Dolore magno oppreſſus* would not preſent the ſame image.

Inlicere, or *illicere pretio.* This word is elegant and curious. The beauty of it ſhould be pointed out to them, as of the other compounds, *allicere*, *pellicere*, and examples taken from other fables of Phædrus.

Ut illud extraherent malum, for *illud os.* The effect for the cauſe. How agreeably different!

Tandem. This word is very expreſſive, and ſhews that

image the action of the crane better? To fi
whole beauty of this verſe, we need but throw
a ſimple propoſition, *& collum inſerens gulæ lupi*
lum alone is flat. *Collum longum* expreſſes mo
preſents us with no image; whereas by ſubſt
the ſubſtantive in the place of the adjective, *coll*
tudinem, the verſe ſeems to grow long like the
neck. But can the ſtupid raſhneſs of the fooli
mal, which ventured to thruſt her neck dow
wolf's throat, be better expreſſed than by the wo
dens? The meaning of this word ſhould be exp
and confirmed by ſeveral examples taken from Pl

Periculoſam fecit medicinam lupo. He migh
barely ſaid, *os extraxit e gula lupi.* But *fecit*
nam is more beautiful, and the epithet *peri*
ſhews the riſque the imprudent Doctor ran. It
proper, in explaining *medicinam*, which here ſi
an operation in chirurgery, to take notice, t
mongſt the ancients the two profeſſions wer
diſtinct, and that phyſicians diſcharged the o
chirurgery.

Flagitaret. This verb ſignifies to demand
earneſtneſs and importunity, to preſs, ſolicit, a

To ſhew the whole beauty of the fable ſtill farther, I ſhall here give it entire, in a plain manner, without any ornament. And the children may be accuſtomed to render ſuch paſſages as are capable of a like alteration in the ſame manner.

Cum os hæreret in fauce lupi, is magno dolore oppreſſus, cœpit ſingulos animantes rogare ut ſibi illud os extraherent. A ceteris repulſam paſſus eſt: at gruis perſuaſa eſt illius jurejuranda, ſuumque collum lupi gulæ inſerens, extraxit os. Pro quo facto cum illa peteret premium, dixit lupus: Ingrata es, quæ ex ore meo caput abſtuleris incolume, & mercedem poſtules.

I leave the reader to conclude how very uſeful ſtories and fables, explained in this manner to them every day for a whole year, may be in teaching them Latin; and which is of more moment, how proper they are at the ſame time to form their taſte, and improve their underſtanding.

Of the making of Exerciſes.

WHEN children have made ſome little progreſs in Latin, and been ſome time accuſtomed to explication, I think the making of exerciſes may be very uſeful to them, provided they are not put upon them too frequently, eſpecially at firſt. For thus they will be obliged to put in practiſe the rules, which have been often explained to them by word of mouth, and make the application of them themſelves, which will fix them deeper in their minds; and they will farther have an opportunity of making uſe of all the words and phraſes, which they have been made to take notice of in the explication of their authors. And it were to be wiſhed the exerciſes which are ſet them, were uſually taken from the author, which has been explained to them, as it would furniſh them with expreſſions and phraſes already known, which they ſhould *apply according* to the rules of ſyntax.

have already obſerved what Quintilian ſays in
to the copies that writing-maſters ſet their
[f] He would not have them conſiſt of idle wo
frivolous expreſſions, without any meaning,
they ſhould contain ſolid maxims, and conv
truth. And the reaſon he gives for it is a v
one. Theſe maxims, which are taught in our
never leave us till we grow old; and the im
they have made upon a mind as yet tender, g
with it, and has an influence upon the reſt of
For, [t] ſays he in another place, 'tis with the
children, as with a new veſſel, which long
the odour of the firſt liquor that is poured into
thus the firſt ideas, which we receive in our
years, are ſeldom effaced without difficulty.

This holds good ſtill more with reſpect to e
Every body is ſenſible how ridiculous it is to ha
conſtantly made up of trivial, or inſignificant
"Peter is richer than Paul, and ſhould be mor
"than he. . . . Lepidus is come from Lyons t
"and has brought me the money he had rec
"my father. . . . A diligent ſcholar ſhould
"for not having ſtudied the leſſons his ma

" be eſteemed more than riches, and virtue is ſtill " more valuable than knowledge. . . . Cyrus, King " of Perſia, having at laſt took Babylon, gave the " Jews leave to return to Jeruſalem, and ſent back " into the city the holy veſſels, which had formerly " been carried away to Babylon, and Belſhazzar had " defiled at a publick feaſt. . . . Chriſtian children " ſhould be aſhamed of not reading the holy ſcrip- " tures, which are as a letter, that their heavenly Fa- " ther has written to them."

I do not think, however, that a maſter ſhould always ſo far confine himſelf, as never to give any other ſentences than ſuch as carry with them ſome inſtruction, or that he ſhould always purſue a cloſe reaſoning in his exerciſes. In this caſe he would put himſelf to an uſeleſs trouble, eſpecially in exerciſes of imitation, and had better reſerve his pains for matters of more moment. Separate phraſes would come more eaſily, and be no leſs ſerviceable to the ſcholars.

In exerciſes of imitation we muſt obſerve a juſt medium betwixt too great an eaſineſs, ſo as to leave the children ſcarce any other labour than that of copying their authors words and phraſes, and too great a difficulty, which would make them loſe a deal of time, and be often above their capacity. The paſſage given them to imitate muſt not be long. At firſt they ſhould have little beſides the caſes and tenſes to alter. Sometimes they ſhould be put only upon the imitation of the turns and not of the words. And it is neceſſary the exerciſe ſhould be got ready by the maſter, before he explains the paſſage upon which he is to give it, becauſe in the explication he ſhould principally inſiſt upon the phraſes and rules, which he deſigns ſhould enter into it.

There is another manner of teaching children to compoſe, which may be very proper for the higher claſſes, and which I ſhould think very uſeful, though not yet brought into practice. And this is to put them upon doing their exerciſes extempore, as the authors

are explaining to them. By this means they would be more eaſily and certainly taught to apply their rules and their lectures, and their dictionaries might by degrees be diſpenſed with, which I ſhould always have regard to, as the cuſtom of turning over the leaves of them occaſions a conſiderable loſs of time. I am perſuaded we ſhould find by experience, that the boys, provided they would take pains, would find out almoſt all the expreſſions and phraſes, which ſhould enter into an exerciſe; and only a ſmall number, which were new and unknown to them, would oblige them to recur to their dictionaries, and for this reaſon the ſhorteſt and moſt ſimple would be the propereſt for them.

It is likewiſe a matter of great importance, that the modus's, which are put into their hands, be drawn up with care. I have often heard ſome profeſſors obſerve, with reference to thoſe which were then uſed, and I think they are much the ſame with what we have at preſent in ſeveral colleges, that though they were good in the main, yet they ſtood in need of ſeveral alterations, abridgments, and additions. And yet I think there is one very eaſy and natural way of correcting them; and this is to deſire ſuch as have taught in theſe claſſes for ſome time, to put down in writing the remarks they muſt undoubtedly have made upon the book they have been teaching for ſeveral years; and then that a perſon of ability and experience in this way ſhould be employed to correct the deficiencies of the modus's from the inſight he may have received from their obſervations, and throw them into greater order and a clearer method than they are in at preſent. Though this work may ſeem trivial, it is not unworthy of an able hand. *In tenui labor, at tenuis non gloria.*

f what is to be obſerved in the higher Claſſes, viz. the Fourth, the Third, and the Second.

THE rules already laid down for the two lower claſſes, may in ſeveral points be uſeful for the ſt. But theſe laſt require ſome particular obſerva-ons; 1. Upon the choice of the authors to be ex-ained; 2. Upon what is principally to be obſerved in e explaining them; and, 3. Upon the neceſſity of cuſtoming the boys to talk Latin.

I.

Of the Choice of the Books to be explained.

The books which are uſually explained in the fourth ſs are ſeldom any more than theſe; Cæſar's com-entaries, Terence's comedies, ſome diſcourſes and iſtles of Tully, and the hiſtory of Juſtin.

There is no book more perfect in its kind than æſar's commentaries, and I wonder that Quintilian [t], ho has made mention of certain orations of his then ;tant, which he ſays were of that force and vivacity, to ſhew that Cæſar had the ſame fire in ſpeaking as fighting, ſhould not have ſaid one ſingle word upon s commentaries. There is diffuſed through the hole an admirable elegance and purity of language, hich was his peculiar talent; and we may ſay of them hat Quintilian ſays [u] of the works of Meſſala, that ey argue the birth and nobility of their author. But erhaps he might look upon theſe commentaries as are memoirs, and not as an hiſtory drawn up in form, nd ſo might think he ought not to ſpeak of them.

[t] C. Cæſar, ſi foro tantùm vacaſſet, non alius ex noſtris contra Ciceronem nominaretur. Tanta in eo vis eſt, id acumen, ea contentio, ut illum eodem animo dixiſſe, *quo bellavit*, appareat. Quintil. l. 10. c. 1.

Exornat hæc omnia, mira ſermonis, cujus propriè ſtudioſus fuit, elegantia. Ibid.

[u] Quodammodo præ ſe ferens in dicendo nobilitatem ſuam. Ibid.

Tully does them more Juſtice. He firſt ſpeaks of Cæſar's orations, and [w] ſays that to the purity of language, which not only every orator, but every Roman citizen ſhould aim at, he has added all the ornaments of eloquence. He then paſſes on to his commentaries, and gives them the high encomium I have already mentioned.

But it muſt be owned the graces and beauties of this author diſcover themſelves better to perſons, who have their taſte and judgment already formed, than to ſuch children as are ſuppoſed to be in the fourth claſs. The briſk and lively imagination of children is fond of variety and a change of objects, and ſeldom reliſhes that ſort of uniformity which prevails in Cæſar's commentaries, where we ſeldom ſee any thing but encampments, marches, ſieges, battles, and ſpeeches made by the general to his ſoldiers. For this reaſon ſome profeſſors never explain this author in the fourth claſs, and I cannot blame them for not doing it.

There are ſome alſo who do not admit of Terence, but for a reaſon quite different. For 'tis their [x] fear leſt the boys ſhould be too much delighted with him, and grow too fond of him, that diverts him from it. I know that the Meſſieurs de Port-Royal, who cannot be ſuſpected of abating any thing where the manners are concerned, have not thought him dangerous to be read by boys, as they have expreſly tranſlated ſome comedies for their uſe, after having eraſed certain paſſages, which are plainly offenſive to modeſty. But thoſe paſſages are not the only thing to be feared with regard to the boys, 'tis the ſubſtance of the comedies itſelf, and the intrigue, which muſt neceſſarily be explained to them, if we would have them underſtand what follows: an intrigue capable of kindling a paſſion that is but too natural to them, ſo apt to engage

[w] Ad hanc elegantiam verborum Latinorum, (quæ, etiamſi orator non ſis, & ſis ingenuus civis Romanus, tamen neceſſaria eſt) adjungit illa oratoria ornamenta dicendi. Brut. n. 261.

[x] Libenter hæc didici (ſays St. Auguſtine of Terence) delectabar miſer; & ob hoc bonæ ſpei puer appellabar. Confeſ. lib. 7. cap. 16.

a number of them as they grow up, and makes havock in families. The poet employs the rce of his art and genius not only to excuſe, juſtify a paſſion, which amongſt the heathens looked upon as criminal, and endeavours to e conduct of a father, who is careful of the n of his children, appear entirely ridiculous, e recommends as a pattern the example of father, who ſhuts his eyes upon the debau- of his ſon, and lets him entirely looſe to his linations. Now what can be reaſonably ob- the juſt fears of a profeſſor, who is thorough- le of all the beauty and delicacy of Terence, he ſame time ſtill more apprehenſive of the nd poiſon, that lye concealed under ſo fair an ce? " I condemn not the words, (y ſays St. ſtine ſpeaking of Terence) they are choice precious veſſels; but I condemn the wine of which is given us to drink in thoſe veſſels ebriated maſters, who force it down our throats pain of being chaſtiſed, without allowing us to appeal to any ſober and reaſonable judge." lian adviſes to defer the reading of comedies, h time as the morals are ſecure; and can we blame

ccuſo verba, quaſi vaſa niſi biberemus, cædebamur: nec e pretioſa; ſed vinum appellare ad aliquem judicem ſo- od In eis nobis propi- brium licebat. Confeſ. l. 1. c. 17. ebriis doctoribus, &c,

z Lib. 1. cap. 5.

ullyer, profeſſor in the college du Pleſſis, in the preface to is lately publiſhed upon poetry, writes thus of what I have of Terence, *M. Rollin, from a paſſage in Quintilian, forbids ad.* And after ſeveral arguments to prove the opinion he he concludes his confutation of me in theſe words, *And ſage of Quintilian, probably miſ underſtood and miſ-quoted, take many good reaſons, and authorities of credit?*

Gaullyer had read the paſſage he undertakes to confute tention, he would have obſerved that I do not forbid Te- read, nor in any wiſe blame the maſters who explain him ſen. I have only ſaid, that I did not think they were to who through motives of religion did otherwiſe.

not ſee wherein I have miſ-underſtood or miſ-quoted Quin- words are, *Cum mores in tuto fuerint, inter præcipua legen- dia, lib. 1. cap. 5.* And do they not clearly expreſs,

blame a Chriſtian maſter for being equally nice upon ſo tender a ſubject?

This work had been publiſhed before I had ſeen a book entitled *Terentius Chriſtianus*, printed at Cologne in 1604. and compoſed by a ſchoolmaſter of Harlem in Holland, *Cornelius Schonæus Gendanus*. We learn from the preface, that this *Schonæus*, a man of great merit and reputation, was very much grieved, as well as many others of his profeſſion, that an author ſo dangerous to the morals as Terence ſhould be left in the hands of youth; and this danger, as he thought, aroſe from the very ſubſtance of the pieces themſelves, which under the pureſt and moſt elegant diction, that is poſſible to be imagined, concealed a poiſon the more pernicious as it was the more ſubtle, and did not alarm a chaſte ear with thoſe groſs obſcenities, which are commonly obſervable in Plautus. To remedy this inconvenience, this gentleman, full of a commendable

That *Comedies ſhould not be read till the morals were ſecure?* And does not Quintilian hereby intimate, that comedies may be prejudicial to the morals?

3. M. Gaullyer ſuppoſes that my whole reaſoning, in what I ſay upon the reading of Terence, is founded only on a paſſage of Quintilian. And though it were ſo, my argument would neither be leſs juſt nor ſtrong. According to Quintilian, it might be dangerous to read comedies at a time when the morals were not yet ſecure. And according to the ſame Quintilian, maſters ſhould be more careful of the purity of manners than the purity of language in the choice of the books they give boys to read; becauſe the firſt impreſſions laſt long, and have the moſt important conſequences. *Cætera admonitione magna egent: imprimis, ut tenera mentes, tractuque altius quicquid radibus & omnium ignaris inſederit, non modo quæ diſerta, ſed vel magis quæ honeſta ſunt, diſcant*, Quintil. lib. 1. cap. 5. From which principle it naturally follows, that a Chriſtian maſter is not to be blamed, who thinks he ſhould not very early put the comedies of Terence into the hands of the boys. But I have ſo little inſiſted upon this paſſage of Quintilian, that I did not ſo much as quote his words.

4. The force of my reaſoning lies in a reflection drawn from the very ſubſtance of the work we are upon, i. e. from the nature and quality of Terence's comedies, the matters there treated of, the principles that run through them, the intrigues which are to be found in them from beginning to end; intrigues which are indiſputably very dangerous to youth. This is what I have inſiſted upon for near two pages together, which M. Gaullyer has not taken the leaſt notice of. When any one undertakes to confute another's opinion, eſpecially where morality is ſo nearly concerned, I think he ſhould take care to do it with more exactneſs.

zeal for the advancement of children in piety as well s learning, drew up ſeveral pieces in imitation of the omedies of Terence, but took his ſubjects from the oly ſcripture. I have read the two firſt of them, nd they appear to me extremely beautiful. The rules f the theatre indeed are not exactly obſerved in them, ut the diction is of a purity and elegance, that comes ery near Terence's, whoſe genius and ſtyle we may aſily diſcern the author has expreſly ſtudied, and very appily copied in the Chriſtian pieces he has left us. would gladly reprint one or two of them, to reſcue writer from oblivion, who certainly deſerves to be etter known by men of learning than he is at preſent, nd eſpecially by thoſe who are entruſted with the ducation of youth. This book would be very proper or the ſeminaries, where the pious eccleſiaſticks ſometimes think it a duty to put no other books into the ands of the young clergy, than ſuch as have a tincture f piety and Chriſtianity in them.

Tully's epiſtles, his paradoxes, his treatiſes of old ge and friendſhip, his offices, and ſuch others, are a reat help to the fourth and third claſſes. The purity nd elegance of the Latin are not the greateſt advantages the boys meet with in them; all the world knows what excellent principles thoſe philoſophical books abound with. But as they are often filled with ſubtle nd abſtracted reaſonings, which ſuppoſe a thorough nowledge of the ancient philoſophy, the generality of maſters agree that many paſſages in them are above the capacity of their ſcholars. And this leads me to wiſh that the advice I gave for the two preceding claſſes might likewiſe take place here; that is, that the ſtories and maxims might be drawn from ſeveral authors, and eſpecially from the philoſophical works of Tully, adapted to the ſtrength of thoſe claſſes. For 'tis not our buſineſs there to make the boys comprehend the chain of a long and obſcure reaſoning, which is far beyond their age, but to teach them the purity of the Latin, and to inſtill good principles in-

to them. Now extracts, made with care and diſcretion, and which might ſometimes be drawn out into a reaſonable length, would equally anſwer both theſe views, and not be ſubject to the inconveniencies, which are inevitable, in going on with the explanation of books as they ſtand at preſent, which certainly were not written to teach boys Latin.

I inſiſt the more upon this article, as there are few hiſtorians, which are ſuitable to theſe claſſes. Except Cæſar, the fourth has none but Juſtin, and his latinity is not pure. The third is reduced to Quintus Curtius and Salluſt, which muſt be alternately explained by it every year. The firſt, though not of the age of Auguſtus, is very acceptable to the boys for his florid ſtyle, and the importance of the facts he relates. As for Salluſt, there is no author to be preferred before him. Quintilian does not ſcruple to draw a parallel between him and Thucydides, who was ſo much eſteemed among the Greek hiſtorians, and [a] he thinks he does Livy a great deal of honour, after having extolled him very much, in ſaying that by ſo many excellent qualifications, though in a manner very different from thoſe of Salluſt, he at length obtained the immortal reputation the laſt had acquired by his wonderful brevity. [b] Salluſt indeed, as well as Thucydides, has wrote in a ſtyle extremely lively, cloſe, and conciſe; he has almoſt as many ſentences as words, and leaves us to underſtand far more than he expreſſes. But this very character gives us cauſe to apprehend, leſt he ſhould prove too difficult for the third claſs; and I am the more induced to believe it, as I have ſeen very able maſters, in the conferences appointed to examine and clear up the difficulties in him, very much at a loſs to find out the meaning of a great number of paſſages. However, there is no author, who gives us a juſter

[a] Immortalem illam Salluſtii velocitat. m diverſis virtutibus conſecutus eſt. L. 10.

[b] Denſus, & brevis, & ſemper *inſtans ſibi*. Quintil. ibid. Ita creber eſt rerum frequentia, ut verborum prope numerum ſententiarum numero conſequatur. Lib. 2. de Orat. n. 56.

idea

f the Roman republick than Salluſt, or who de-
r the genius and manners of his own age in more
colours, which it is very momentous for us to
ll acquainted with.

to the ſecond claſs, we have abundance of excel-
orks proper for the boys that are in it, the hi-
of Livy, Tully *De oratore*, his philoſophical
, and ſome of his orations. But here again we
arther occaſion for choice and diſcretion; and I
: think we ſhould make it a rule to explain every
f theſe authors, as they now ſtand. 'Tis but a
ortion of them that can be read in the courſe of
ar, four or five books of Livy for inſtance; and
hat is a great deal. And is it not moſt prudent
caſe to paſs over the places of leſs moment, ſuch
diſputes of the tribuns in the firſt Decad, and
little wars, and give the boys ſome notion of
by word of mouth, in order to dwell longer up-
eat events, which are far more pleaſing, and
capable of improving their underſtanding.
ame may be ſaid of Tully's diſcourſes upon elo-
e and philoſophy, which require ſtill more the
tion of this rule. For would it not be inſup-
le, in explaining the admirable book entitled *O-*
to put them upon reading fully and entirely the
rſe upon numbers, which contains near an hun-
ages, and has abundance of points in it above the
y of boys, and altogether uſeleſs to the end pro-
which is the teaching them the Latin tongue,
e forming of their taſte. An able and prudent
muſt therefore make choice of the paſſages he
explain; and I ſhould willingly apply to him
reſpect what Quintilian ſays in ſpeaking of an
, [e] *Nihil eſſe, non modo in orando, ſed in omni
rius conſilio.*

[e] Lib. 6. cap. 6.

II.

Of what is principally to be obſerved in the explaining of Authors to the higher Claſſes.

The remarks which ſhould be made in the explaining of authors, may be reduced to five or ſix articles. 1. The ſyntax, which gives the rules for the conſtruction of the different parts of ſpeech. 2. The propriety of the words, that is, their proper and natural ſignification. 3. The elegance of the Latin, or the pointing out what is moſt curious and delicate in that language. 4. The uſe of the particles. 5. Certain difficulties more particularly expreſſed. 6. The manner of pronouncing and writing Latin, which is not a matter of indifference, even towards underſtanding the ancient writers. I forbear to mention here what concerns the thoughts, figures, ſequel and oeconomy of diſcourſe, as I ſhall ſpeak at large upon thoſe ſubjects in another place.

I. *Of the Syntax.*

As this part muſt have been taught but very ſuperficially in the two former claſſes, 'tis abſolutely neceſſary the boys ſhould be more thoroughly inſtructed in it, in proportion as they grow up. We muſt not think that grammar, [d] which has more of ſolidity in it than ſhew, and for that reaſon may appear deſpicable to ſome perſons, is undeſerving the ſtudy of boys, who are placed in the higher claſſes. [e] It has not only wherewithal to ſet an edge upon their underſtanding, but is capable of employing the learning of the maſters; and it can only be prejudicial to ſuch as dwell wholly

[d] Plus habet in receſſu, quam in fronte promittit. . . . Sola omni ſtudiorum genere plus habet operis quam oſtentationis. Quint. lib. 1.

[e] Interiora velut ſacri hujus adeuntibus, apparebit multa rerum ſubtilitas, quæ non modò acuere puerilia ingenia, ſed exercere altiſſimam quoque eruditionem ac ſcientiam poſſit. Ibid.

Non obſtant hæ diſciplinæ per illas euntibus, ſed circa illas hæſentibus. Ibid.

upon

upon it, and fix there, but can never hurt thoſe who uſe it as a ſtep or road whereby to paſs on to other branches of knowledge of a higher nature. 'Tis grammar, which enables the boys to give an account of the different conſtructions they meet with in diſcourſe, and to reſolve abundance of difficulties, which without this help would very much perplex them. For this reaſon they muſt always have in mind certain ſhort, clear, and expreſs rules, to ſerve as ſo many keys for opening a door to the underſtanding of authors.

We find in theſe authors the relative, *qui, quæ, quod*, conſtrued very different ways. *Populo ut placerent quas feciſſet fabulas*, Terent. *Urbem quam ſtatuo veſtra eſt*, Virg. *Darius ad eum locum, quem Amanicias pylas vocant, pervenit*, Curt. *Ad eum locum, quæ appellatur Pharſalia, applicuit*, Cæſ. The maſter ſhould be thoroughly acquainted with all the rules, that reſpect the relative. He muſt firſt give the children the moſt ſimple and eaſy, and then explain the reſt to them in the higher claſſes, as occaſion offers.

There are a great many ways of ſpeaking in Latin, which cannot be accounted for, but by ſuppoſing the word *negotium*, or ſome other like it, to be underſtood. *Triſte lupus ſtabulis. Varium & mutabile ſemper femina*, Virg. *Parentes, liberos, fratres vilia habere*, Tac. *Annus ſalubris & peſtilens contraria*, Cic. *Ultimum dimicationis*, Liv. ſubaudi, *tempus. Amara curarum*, Horat. *Ad caſtoris*, ſub. *ædem. Eſt regis*, ſub. *officium. Abeſſe bidui*, ſub. *itinere.*

Upon how many occaſions muſt we have recourſe either to Helleniſm, or to other rules, to give an account of certain extraordinary conſtructions? *Cum ſcribas, & aliquid agas quorum conſueviſti*, Lucceius Ciceroni. *Sed iſtum, quem quæris, ego ſum*, Plaut. *Illum, ut vivat, optant*, Ter. *Hæc me, ut confidem, faciunt*, Cic. *Iſtud, quicquid eſt, fac me ut ſciam*, Ter. *Abſtine irarum. Deſine lacrymarum. Regnavit populorum.*

I shall content myself with this small number of examples. But what follows from hence is, that a master, who would explain authors well to the boys, and give an account of every thing, should be perfect in the rules of syntax, have thoroughly searched into the reasons of them, compared them with the passages of ancient authors, and reduced them as much as possible to certain general principles, which should serve as the basis and foundation for the understanding of Latin. The *Méthode Latine* of Port-Royal will supply a master with the greatest part of the reflections, which are necessary for him upon this subject, and it would be a very faulty negligence, not to make use of such an assistance.

II. *Of the Propriety of the Words.*

'Tis requisite to be particularly careful in making them well observe the propriety of words, that is, their genuine and natural signification; and to this end to point out, as there is occasion, their original and etymology; whence they are derived; and of what compounded. Some examples will better explain what I mean.

REUS signifies equally the two parties that plead. *Reos appello, non eos modo qui arguuntur, sed omnes quorum de re disceptatur*, Lib. 2. de Orat. n. 183. *Reos appello, quorum res est*, Ibid. n. 321. Thus they called him *reus*, who had engaged himself by promise or otherwise, and was afterwards obliged to perform what he had promised. *Reus dictus est a re quam promisit ac debet*, Paulus. From whence comes that beautiful expression of Virgil, *Voti reus*. However *reus* is often opposed to *petitor*. *Quis erat petitor? Fannius. Quis reus? Flavius*, Q. Rosc. n. 32. And this appears to have been its most usual signification.

CRIMEN in good latinity signifies accusation; and in all probability comes from the Greek word κρίμα, *judicium*. *Ingrati animi crimen horreo.... Laudem imperatoriam criminibus avaritiæ obteri.... Falsum*

crimen,

crimen, tanquam venenatum aliquod telum, in aliquem jacere, Cic. Some perſons of underſtanding are of opinion, that this word never ſignifies a crime in good actions; but I dare not venture to ſay ſo.

FACINUS denotes a bold ſtroke, a daring action. When it is alone, it uſually ſignifies a crime, a black action. *Nihil ibi facinoris, nihil flagitii prætermiſſum*, Liv. With an epithet, it is taken equally either in a good or bad ſenſe. *Qui aliquo negotio intenti, præclari facinoris, aut bonæ artis, famam quærunt*, Salluſt. *Facinus præclariſſimum, pulcherrimum, rectiſſimum*, Cic. *Voluntario facinori veniam dari non oportere. . . . Sceleſtum ac nefarium facinus*, Cic. But *facinoroſus* is always taken in an ill ſenſe.

SOCORDIA and DESIDIA are found together in the preface of Salluſt to his hiſtory of Catiline, *Socordia atque deſidia bonum otium conterere.* Theſe two words have very near the ſame ſignification, but yet with ſome difference. Valla thinks that one reſpects the mind and the other the body. *Socordia eſt inertia animi, deſidia autem corporis.* But I queſtion whether this diſtinction be well grounded.

The root of *Socordia* is *cor*, whoſe compounds are *concors, diſcors, excors, vecors*, and *ſecors* or *ſocors*, id eſt *ſine corde.* This laſt word ſignifies idle, lazy, negligent, careleſs, indolent. *Nolim cæterarum rerum te ſocordem eodem modo*, Ter. *M. Glabrionem bene inſtitutum avi Scævolæ diligentia, ſocors ipſius natura negligenſque tardaverat*, Cic. *ſocors futuri*, Tac. careleſs of what is to come hereafter. Thus we ſee *ſocordia* ſignifies lazineſs, careleſſneſs, negligence, ſloth. *Pœnus advena ab extremis orbis terrarum terminis noſtra cunctatione & ſocordia jam huc progreſſus*, Liv. Quintilian joins two beautiful epithets to this ſubſtantive, to expreſs that indolence of diſpoſition, which blinds and ſtupifies the generality of parents to the faults of their children; *ſi non cæca ac ſopita parentum ſocordia eſt.* Tacitus oppoſes *induſtria* to *ſocordia. Langueſcet alioqui induſtria, intendetur ſocordia.* We ſhall explain *by and by what is* meant by *induſtria.*

De-

Deſidia comes from *ſedeo*, whoſe derivatives are *ſeſſus*, *præſeſs*, *reſes*, *deſes*, which have the genitive in *idis*. The two laſt ſignify idle, ſtupid, careleſs, ſupine, lazy, ſlothful, one who does nothing. *Deſidem Romanum regem inter ſacella & aras acturum eſſe regnum rati. . . . Sedemus deſides domi, mulierum ritu inter nos altercantes. . . . Timere Patres reſidem in urbe plebem*, Liv. *Reſes aqua*, Var. "ſtanding water." Thus we ſee what *deſidia* ſignifies. *Languori deſidiæque ſe dedere*, Cic. *Marceſcere deſidia & otio*, Liv. Virgil very happily makes uſe of this word to expreſs the falſe King of the bees, whoſe lazineſs made him heavy and ugly; *Ille horridus alter Deſidia, latamque trahens inglorius alvum*; whereas the true King was active, laborious, and beautiful. I cannot avoid adding here that fine verſe of Horace, *Vitanda eſt improba Siren Deſidia.*

INDUSTRIA properly ſignifies activity of mind, application, attention, labour, care, and diligence. *Ingenium induſtria alitur. . . . Mihi in labore perferendo induſtria non deerit. . . . Enitar deſideres aut induſtriam meam, aut diligentiam. . . . Perfectum ingenio, elaboratum induſtria. . . . Demoſthenes dolere ſe aiebat, ſi quando opificum antelucana victus eſſet induſtria*, Cic. INDUSTRIA alſo properly denotes a laborious, active, and vigilant man, φιλοπονος. *Homo navus & induſtrius. . . . Homo vigilans & induſtrius . . . In rebus gerendis vir acer & induſtrius*, Cic. As ſucceſs and abilities in buſineſs are gained by labour and application, I do not know whether *induſtria* may not alſo ſignify induſtry, addreſs, ability. But as I dare not venture to deny it, ſo I queſtion whether any inſtances can be produced of it. The maſter ſhould not forget to obſerve to the boys, that this word is ſtill taken in another ſenſe? *De* or *ex induſtria*, expreſly, deſignedly, of ſet purpoſe.

It is fit alſo to make the boys diſtinguiſh the certain ſignification of words, which ſcarce ſeems to have any difference.

TUTUS

TUTUS and SECURUS are very often confounded. *Tutus* ſignifies ſafe, ſure, without danger, which has nothing to fear; *ſecurus*, without fear, without care, without uneaſineſs, *quaſi ſine cura*. Thence comes that beautiful ſaying of Seneca, *Tuta ſcelera eſſe poſſunt, ſecura non poſſunt*, Ep. 97.

There is a difference between GRATUS and JUCUNDUS. The former ſignifies ſomething which pleaſes us, and we take kindly; the latter ſomething agreeable, which excites our joy. Now a thing may pleaſe us, without being agreeable, as the ſpeedy information of ſome bad or mournful piece of news, which it is of moment for us to know. Tully diſtinguiſhes theſe two ſignifications. *Iſta veritas, etiamſi jucunda non eſt, mihi tamen grata eſt*, Attic. lib. 3. Ep. 66. *Cujus officia jucundiora ſcilicet ſæpe mihi fuerant, nunquam tamen gratiora*, Lib. 4. Ep. fam. 6.

In common uſe GAUDERE and LÆTARI are confounded and indifferently employed. Yet to ſpeak exactly, they have a different ſignification. *Gaudium* expreſſes a more moderate and inward joy, *lætitia* a joy that ſhews itſelf outwardly with a great warmth and tranſport. Whence Cicero ſays, that there are occaſions, in which *gaudere decet, lætari non decet*, Tuſc. lib. 4. n. 66.

He diſtinguiſhes alſo betwixt AMARE and DILIGERE. *Quis erat qui putaret ad eum amorem, quem erga te habebam, poſſe aliquid accedere? Tantum acceſſit, ut mihi nunc denique amare videar, antea dilexiſſe*, Ad Att. lib. 14. Ep. 10. *Amare* ſeems to denote a love proceeding from the heart and inclination, *diligere* a love grounded upon eſteem.

Perſons of the greateſt abilities may ſometimes be deceived in the meaning of certain words, which are ſeldom uſed, ſuch for inſtance as are moſt of the terms of art. Tully is not aſhamed to own, in a letter to his friend Atticus, that a ſailor had taught him the true ſignification of a term in navigation, which he had long been ignorant of, and had even miſtaken.

[f] *Abitrabar ſuſtineri remos, cum* INHIBERE *eſſent remiges juſſi. Id non eſſe ejuſmodi didici heri, cum ad villam noſtram navis appelleretur: non enim ſuſtinent, ſed alio modo remigant. Id ab ἐκχῦ remotiſſimum eſt. . . .* INHIBITIO *remigum motum habet, & vehementiorem quidem, remigationis navem convertentis ad puppim.* Indeed Tully in a work, which was wrote ſeven or eight years before the laſt juſt quoted, had given the word *inhibere* the meaning he here owns to be wrong. [g] *Ut concitato navigio, cum remiges* INHIBUERUNT, *retinet tamen ipſa navis motum & curſum ſuum intermiſſo impetu pulſuque remorum: ſic in oratione perpetua, cum ſcripta deficiunt, parem tamen obtinet oratio reliquo curſum, ſcriptorem ſimilitudine & vi concitata.*

III. *Of the Elegance and Delicacy of the Latin Tongue.*

Though it may be ſaid of the authors of good latinity, that every thing in them is pure and elegant, it muſt however be owned that we meet with a certain peculiar delicacy of elocution in ſeveral places, which is eaſily diſtinguiſhable from the reſt by good judges; as in a parterre full of fine flowers, there are ſome of a more exquiſite beauty and value than others, which connoiſſeurs know how to ſeparate from the more common. And it is ſoon to be perceived, whether ſuch as write Latin have acquired this tincture of delicate and curious latinity from the ancients, or no. We frequently ſee diſcourſes, in which the diction is pure, correct, and intelligible, and yet void of that grace we are ſpeaking of, ſo that we may apply to them this ſentence of Tacitus, *Magis extra vitia, quam cum virtutibus.*

This delicacy of expreſſion conſiſts ſometimes in a ſingle word, and ſometimes in an entire ſentence. I ſhall give ſome inſtances of both.

SATIETAS. When this word is applied to nouriſhment, 'tis common. *Cibi ſatietas & faſtidium ſuamara aliqua re revelatur, aut dulci mitigatur,* Cic.

[f] *Ep. ad Attic.* 21. lib. 3. [g] Lib. 2. de Orat. n. 253.

ut in a figurative ſenſe it has a great deal of elegance. *ut naturam ipſam expleveris ſatietate vivendi. . . . eo mei ſatietatem magno labore meo ſuperavi. . . . Neſſe eſt ut orator aurium ſatietatem delectatione vincat. . . Difficile dictu eſt quænam cauſa ſit cur ea quæ maxime ſenſus noſtros impellunt, & ſpecie prima acerrime moveant, ab iis celerrime faſtidio quodam & ſatietate alienemur. . , Mirum me deſiderium tenet urbis, ſatietas autem provinciæ*, Cic. *Sicubi eum ſatietas hominum, ut negoti ſi quando odium ceperat*, Terent. Sometimes ATIAS is uſed inſtead of *ſatietas*, and is no leſs elegant.

Ex meo propinquo rure hoc capio commodi,
Neque agri, neque urbis, odium me unquam percipit.
Ubi ſatias cœpit fieri, commuto locum. Ter. Eun. 5, 6.

INSOLENS. INSOLENTIA. Theſe words are common in the figurative ſenſe. *Inſolens hoſtis. Victoris inſolentia.* In their proper ſignification they are very elegant. They are compounded of *in* for *non* and *ſoleo*. *Is nullum verbum inſolens, neque odioſum, ponere debat*, Cic. *Inſolens vera accipiendi*, Sall. *Animus ſtultitiæ inſolens*, Tac. *Ea requiruntur a me, quorum ſum ignarus & inſolens . . . Moveor etiam loci ipſius inſolentia . . . . Propter fori judiciorumque inſolentiam, non modo ſubſellia, verum etiam urbem ipſam reformidat*, Cic. *Offenderunt aures inſolentia ſermonis*, Liv. *Quos nulla mali vicerat vis perdidere nimia bona, ex voluptates immodicæ, & eo impenſius, quo avidius ex inſolentia in eas ſe merſerant*, Liv. lib. 33. n. 18.

UTOR. This verb in its ſimple meaning has nothing more than what is common. *Ad libertatem ſtigalibus uti*, Cic. But it has ſome other very elegant ſignifications. *Statuit nihil ſibi gravius faciendum, quam ut illa matre ne uteretur*, Cic. All he thought of doing after ſuch ill uſage, was never more to ſee ſuch a mother. *Adverſis ventis uſi ſumus*, Cic. We had contrary winds. *Quo nos medico amicoque uſi ſumus*, Cic. He was our phyſician and friend.

Mihi

Mihi ſi unquam filius erit, næ ille facili me utetur patre, Ter. for *ero facilis erga illum.*

Nouns Diminutives are very elegant in Latin, and are one of the particulars wherein that language is ſuperior to ours. We need only mention them, to ſhew their beauty. *Homines mercedula adducti.... In hortulis ſuis requieſcit (Epicurus) ubi recubans molliter & delicate nos avocat a roſtris... Ithacam illam, in aſperrimis ſaxulis tanquam nidulum affixam, dicitur ſapientiſſimus vir immortalitati antepoſuiſſe... Incurrit hæc noſtra laurus non ſolum in oculos, ſed jam etiam in voculas malevolorum... Rogo te... ut ameri noſtro pluſculum etiam... quam concedit veritas, largiare... ut noſmetipſi vivi gloriola noſtra perfruamur.... Non vereor ne aſſentatiuncula quadam aucupari gratiam tuam videar... Narrationem mendaciunculis aſpergere.... Opus eſt limatulo & politulo judicio tuo... Tenuiculo apparatu ſignificas Balbum fuiſſe contentum,* Cic. *In unius mulierculæ animula ſi jactura facta fuerit.. Cum oppida, quæ quodam tempore floreniſſima fuerunt, nunc proſtrata & diruta ante oculos jacerent, cœpi egomet mecum ſic cogitare: Hem! nos homunculi indignamur, ſi quis noſtrum interiit, aut occiſus eſt, quorum vita brevior eſſe debet? cum uno loco tot oppidorum cadavera projecta jaceant,* Sulp. in Epiſt. ad Cic. How expreſſive is the diminutive *homunculi*, to ſhew the meanneſs of man? And how neceſſary is the diminutive to expreſs the aſtoniſhing force and length of note in ſo ſmall a body as that of a nightingale? *Tanta vox tam parvo in corpuſculo, tam pertinax ſpiritus,* Plin. Our language has not words to render beauties of this kind.

There is a great delicacy in ſeveral nouns and verbs compounded of the prepoſition *ſub*, whoſe office is to diminiſh the force and ſignification of the words it is joined to. *Subagreſtis. Subruſticus. Subcontumelioſe. Quia triſtem ſemper, quia taciturnum, quia ſubhorridum atque incultum videbant... Subrauca vox. Subturpiculus, Subdubitare. Subiraſci. Subinvidere. Subeffendere,* Cic.

Verbs

Verbs Frequentatives, ſo called, becauſe the thing ſpoken of is frequently repeated, have likewiſe ſometimes a peculiar grace. *Factito. Declamito. Lectito. Ad me ſcribas velim, vel potius ſcriptites*, Cic. *Aiunt tum, qui bene habitet, ſæpius ventitare in agrum*, Plin.

The reading of Tully is very uſeful towards finding out the beauty and delicacy of the elocution I am ſpeaking of. I ſhall here give ſome examples of greater length.

1. *Libandus eſt ex omni genere urbanitatis facetiarum quidam lepos, quo tanquam ſale perſpergatur omnis oratio*, Lib. 1. de Orat. n. 159. This is a true inſtance of Tully's taſte in writing Latin. How curious is the expreſſion, *libandus lepos!* He often makes uſe of it in other places very elegantly. *Nulla te vincula impediunt ullius certæ diſciplinæ, labaſque ex omnibus quodcumque te maxime ſpecie veritatis movet*, Lib. 5. Tuſc. 82. *Omnibus unum in locum coactis ſcriptoribus, quod quiſque commodiſſime præcipere videbatur, excerpſimus, & ex variis ingeniis excellentiſſima quæque libavimus*, 2 de Inv. 4. *Non ſum tam ignarus cauſarum, non tam inſolens in dicendo, ut omni ex genere orationem aucuper, & omnes undique floſculos carpam atque delibem*, Pro Sext. 119.

2. *Habeat tamen illa in dicendo admiratio ac ſumma laus umbram aliquam & receſſum, quo magis id quod erit illuminatum extare atque eminere videatur*, 3 de Orat. n. 99. All the terms are choſen, and proper to the image, from whence the metaphor is taken; *umbra, receſſus, illuminatum, extare, eminere.* And this paſſage teaches us not to expect the delicacy we ſpeak of to be equally diffuſed through every part of a diſcourſe.

3. *Dicebat Iſocrates, doctor ſingularis, ſe calcaribus in Ephoro, contra autem in Theopompo frænis uti ſolere: alterum enim exultantem verborum audacia reprimebat, alterum cunctantem & quaſi vericundantem incitabat. Neque eos ſimiles effecit inter ſe, ſed tantum alteri affinxit,*

de

de altero limavit, ut id conformarat in utroque, quod utriuſque natura pateretur. Lib. de Orat. n. 36.

This paſſage would admit of ſeveral obſervations; but I ſhall confine myſelf to theſe two expreſſions; *alteri affinxit, de altero limavit*, which ſeem to be very juſt and extremely elegant. Put but *adjecit* and *detraxit*, which are ſynonymous to them, in their ſtead, and ſee the difference.

ALTERI AFFINXIT. *Affingere* in good latinity ſignifies *adjungere. Ne illi vera laus detracta eratione noſtra, nec falſa afficta eſſe videatur*, Pro leg. Man. 10. *Faciam ut intelligatis in tota illa cauſa, quid res ipſa tulerit, quid error affinxerit, quid invidia conflarit*, Pro Cluent. 9.

DE ALTERO LIMAVIT. This word in its ſimple meaning has nothing which ſtrikes us. *In arboribus exacuunt limantque cornua elephanti*, Plin. But in the figurative ſenſe it has always ſomething beautiful and remarkable. Sometimes it ſignifies to retrench, and ſometimes to adorn, becauſe it is by taking off what is ſuperfluous, that the file poliſhes and finiſhes. 'Tis here taken in the firſt ſenſe, *de altero limavit*, as in this other paſſage of Cicero, *De tua beneficia prolixaque natura limavit aliquid poſterior annus propter quandam triſtitiam temporum*, Ep. 3. lib. 8. *Limare*, when it ſignifies to poliſh, to adorn, to finiſh, is likewiſe very elegant. *Neque hæc ita dico, ut ars aliquid limare non poſſit . . . Hæc limantur a me politius*, Cic. *Limandum expoliendumque ſe alicui permittere*, Plin. jun.

The comparing of ſeveral paſſages, where the ſame words are uſed, may be very uſeful to the boys, and alſo to the maſters, by enriching their memory with a great many elegant ways of expreſſion, and by giving them a taſte of good and pure latinity. Rob. Stephens's Latin Theſaurus, and for want of it Charles Stephens's Dictionary, which is no other than an abridgment of the Theſaurus, and which a good maſter cannot be without, will ſupply abundance of examples,

examples, out of which he may chuſe ſuch as will beſt ſuit his purpoſe. The Latin apparatus of Tully will be alſo very uſeful to him. And the pains he takes in making extracts, and in tranſcribing the moſt beautiful paſſages, will neither be unſerviceable to himſelf nor his ſcholars; eſpecially if he is careful to throw great part of the beautiful expreſſions, he dictates by word of mouth, into their exerciſes.

IV. *Of the Uſe of Particles.*

In the firſt edition of this work I forgot to treat of particles, which are not however a matter of indifference either for the underſtanding of the Latin tongue, or in compoſition. By this word we underſtand prepoſitions, conjunctions, adverbs, &c. Particles contribute very much to the force, delicacy, and beauty of this language, and point out the turn and propriety of it. Nothing ſerves more to expreſs the genius and peculiar character, which diſtinguiſhes it from others. Nothing ſhews better, whether a man, who now ſpeaks or writes Latin, is maſter of the beauties and elegance of the language, or is well read in the ancient authors. For it often happens, without our perceiving it, (and who can hope to be entirely exempt from this fault?) that we ſpeak our native tongue in Latin, by following the ſame turn, the ſame order of words, the ſame manner of expreſſion, which we uſe in our own language, and which are abſolutely different in Latin. It is therefore of moment to teach youth the uſe which good authors make of this kind of particles, and this ſtudy may be proper for every claſs, by proportioning the remarks to the capacity of the ſcholars.

Turſellin has drawn up a little book on this ſubject, which is extremely well wrote. And before him Steuvechius, a man of learning in Germany, * had

* 'Tis called, *Godefchalci Stewechii Huſdani de particulis linguæ Latinæ liber*, and was printed at Cologne in 1580.

treated the ſame thing with a great deal of orde exactneſs. Theſe two books may be of ſome ance to the maſters. We learn from them, tha particles ſerve not only to join ſentences togethe the different parts of the ſame ſentence, but to ſ and vary the ſtyle; as will appear more evident a few inſtances.

The firſt word we meet with in Turſellin i prepoſition *a* or *ab*. He produces thirteen or fou different ſignifications of it, which he ſupports ſeveral authorities. I ſhall mention but a few of t

Si caput a ſole doleat, Plin. By reaſon of the

Pecuniam numeravit ab ærario, Cic. The m of the treaſury.

Vide ne hoc totum faciat a me, Cic. Do not for me.

Mediocriter a doctrina inſtructus, anguſtius et natura, Cic. On the part of inſtruction . . . a part of nature.

Ab recenti memoria perfidiæ, aliquanto minor miſericordia auditi ſunt, Liv. Becauſe of the freſh remembrance of their treachery.

Homo ab epiſtolis. A ſecretary, a man employ write letters.

Enimvero.

This word has ſeveral different ſignifications, v are all elegant.

To affirm or deny with more force; to inſiſt ſt ly upon any thing. *Tum te abiiſſe hinc negas?* . *Nego enimvero*, Plaut. *Tunc enimvero deorum ir monuit*, Liv.

To expreſs the joy and readineſs, wherewith thing is done. *Illi enimvero ſe oſtendunt, quod t eſſe facturos*, Cic.

'Tis alſo uſed to expreſs indignation. *Enimver ferendum non eſt*, Cic.

Eo.

This adverb is conſtrued different ways.

Quarum rerum eo gravior eſt dolor, quo culpa major, Cic.

Eo tardius ſcripſi ad te, quod quotidie te expectabam, Cic.

Id eo facilius credebatur, quia ſimile vero videbatur, Cic.

Nèn eo dico. C. Aquili, qua mihi veniat in dubium tua fides, Cic.

A careful maſter knows how to make uſe of this ſort of remarks. He makes not a great many at a time, for fear of overcharging the memory of the boys. He introduces them at a proper ſeaſon as opportunity offers. He ſupports them with ſeveral inſtances, to make the deeper impreſſion; and he endeavours afterwards to throw them into the exerciſes he ſets them to make. And I am of opinion, that this kind of exerciſe may be very uſeful both for the underſtanding of the language, and the elegance of compoſition.

V. *Of difficult and obſcure Paſſages.*

Difficulty and obſcurity in authors may ariſe either from what relates to hiſtory, fable, and antiquities; or from a perplexed and ſometimes an irregular conſtruction; from expreſſions that are uncommon, metaphorical, and capable of ſeveral meanings; or from want of correctneſs in the text, and the ſame paſſage being read various ways, which often encreaſes the obſcurity inſtead of removing it.

1. To be able to underſtand and explain authors well, it is abſolutely neceſſary for a maſter to be acquainted with the fable, hiſtory and cuſtoms of the ancients. He is not obliged to ſpend a great deal of time upon them, but he muſt neither be ignorant of them, nor neglect them. This point muſt not take up the whole buſineſs of his explication, but it muſt

make

make a part of it. Under this head there is a kind of obſcure erudition, ill-digeſted, and loaded with uſeleſs and trifling facts, and in a word more capable of corrupting the underſtanding than improving it. And we may juſtly apply to it what Quintilian ſays upon another ſubject, [k] *Inter virtutes grammatici habebitur aliqua neſcire.* But there is withal an ignorance in this caſe, which can proceed only from idleneſs, and which would be inexcuſable in men of letters, who paſs a part of their lives in ſtudying the ancients, and by their profeſſion are to teach others the knowledge of them. But I ſhall ſpeak of this matter more at large in another place.

2. When a perplexed conſtruction occaſions the obſcurity, 'tis removed at once by diſpoſing the words in their natural order. This ſentence, which ſtands at the beginning of Livy, *Utcumque erit, juvabit tamen rerum geſtarum memoriæ principis terrarum populi pro virili parte & me ipſum conſuluiſſe,* may puzzle the boys at firſt view. But place the words in the following manner, and there is no obſcurity in them; *Juvabit &* (id eſt *etiam) me ipſum conſuluiſſe pro virili parte memoriæ rerum geſtarum populi principis terrarum.* This paſſage of the 6th book, *Ita omnia conſtante tranquilla pace, ut eo vix fama belli perlata videri poſſet,* has certainly ſome obſcurity in it, which vaniſhes upon placing them thus, *Ita omnia tranquilla* (ſubaudi *erant) pace conſtante, ut, &c.*

3. Sometimes the difficulty ariſes from certain extraordinary or irregular conſtructions, which one word may clear up.

Eo melioribus uſuras viris, [l] ſays Romulus, addreſſing himſelf to the Sabine women, who had been carried off, *quod annixurus pro ſe quiſque ſit, ut, cum ſuam vicem functus officio ſit, parentum etiam patriæque expleat deſiderium.* 'Tis the laſt part of this ſentence, that is ſomewhat obſcure. It may be made plainer by

[k] Lib. 1. cap. 4. [l] Liv. lib. 1. n. 9.

giving

giving it a little more length. UT CUM *ſecundum* SUAM VICEM, *ſeu, quod ad ſe proprie ſpectat, ſuo quiſque* FUNCTUS OFFICIO SIT, id eſt, *cum ſuæ quiſque conjugi amorem præſtiterit quem vir uxori debeat; cumulatiorem inſuper impendat caritatis modum, quo* PATRIÆ ET PARENTUM *amiſſorum illis jacturam* DESIDERIUMQUE EXPLEAT.

Hinc patres, hinc viros orabant (Sabinæ mulieres) ut ſe ſanguine nefando ſoceri generique reſpergerent: ne parricidio macularent partus ſuos, nepotum illi, liberûm bi progeniem [m]. There is no obſcurity but in the ſecond clauſe. It conſiſts in the laſt words, *nepotum . . . liberûm. . . . progeniem*, which ſignify *nepotes & liberi*; and ſtill more in the preceding ones, *ne parricidio macularent partus ſuos.* They call parricide the crime, by which the fathers-in-law and the ſons-in-law were about to kill one another, and they conjure them to ſpare their children and grand-children that ſhame, who might otherwiſe be told that their fathers or grand-fathers were parricides. A great critick is of opinion, that we muſt here neceſſarily read *orbarent* inſtead of *macularent*; but he is miſtaken, and this ſhews that we ſhould not eaſily give in to altering texts.

[n] *Quia occidione prope occiſos Volſcos movere ſua ſponte arma poſſe, id fides abierit.* The conſtruction of the laſt words is very unuſual, and requires a word to explain it. *Quia fides abierit, fides non ſit*, id eſt, *credi non poſſit, occidione prope occiſos Volſcos movere ſua ſponte arma poſſe, quia, inquam, credi non poſſit id ita eſſe. . .*

[o] *Sunt & belli ſicut pacis jura juſteque ea non minus quam fortiter didicimus gerere.* To what does *ea* here relate? The ſenſe carries it before the ſyntax. For 'tis plain that *bella* muſt be underſtood.

[p] *Filiam pater avertentem cauſam doloris. . . . elicuit, comiter ſciſcitando, ut fateretur, &c.* The expreſſion, *Filiam pater elicuit ut, &c.* is uncommon, and requires explaining.

[m] Liv. lib. 1. n. 19.
[n] Liv. lib. 3. n. 10.
[o] Liv. lib. 3. n. 27.
[p] Liv. lib. 6. n. 54.

4. At other times the reader is puzzled by an unuſual metaphor, or an expreſſion capable of different conſtructions.

[q] *Diſſipatæ res nondum adultæ diſcordia ferent; quas fovit tranquilla moderatio imperii, eoque nutriendo perduxit, ut bonam frugem libertatis maturis jam viribus ferre poſſent.* This paſſage is admirable both for the ſubſtance of the reflection itſelf, and the manner wherein it is expreſſed. But from whence is the metaphor taken, in which its principal beauty conſiſts? For the explication of the paſſage muſt begin with that, as it cannot be underſtood without it. Had Livy a view to the cares of a nurſe, and the light and ſimple nouriſhment which children have need of, before they can be brought to digeſt more ſolid food? Or did he take his compariſon from the moderate warmth of the earth, which after having ſwelled and ſoftened the grain, and made it ſhoot out at firſt a ſmall green point, ſtrengthens it inſenſibly, and conducting it by different degrees to its maturity, enables it at laſt to ſupport the weight of the ear? I have known two learned profeſſors divided upon this paſſage, ſupport each their ſentiments with very plauſible reaſons; and 'tis ſure a point of difficulty.

[r] Livy ends the deſcription of the puniſhment of Brutus's children with this excellent reflection. *Nudatos virgis cædunt, ſecurique feriunt; cum inter omne tempus pater, vultuſque & os ejus, ſpectaculo eſſet, eminente animo patrio inter publicæ pœnæ miniſterium.* Two very different meanings are given to theſe laſt words *animo patrio*. The one ſide urges, that they ſignify, that upon this occaſion the character of conſul gained the aſcendant over that of the father, and the love of his country ſtifled all ſenſe of compaſſion in Brutus towards his ſon. This verſe in Virgil, *Vincet amor patriæ*, and the inſenſibility and rigor which [f] Plutarch aſcribes to Brutus, ſeem to confirm this expoſition. Others on the contrary maintain, and their

[q] Liv. lib. 2. n. 1. [r] Lib. 2. n. 5. [f] Vit. Public.

ſenti-

ſentiments ſeem more reaſonable, and better founded in nature, that theſe words ſignify, that during the execution of ſo ſad a ſentence, which the office of conſul impoſed upon Brutus, how much ſoever he ſtrove to ſuppreſs his grief, the affection of the father broke out, notwithſtanding his endeavours. And the verſe in Virgil neceſſarily carries this ſenſe along with it, as it expreſſes a ſtruggle betwixt the ſentiments of nature, and the love of his country, and that the latter ſhould get the better, *Vincet amor patriæ.*

Such difficulties as theſe may ſerve to form the judgment of the boys, to give them a taſte of true and exact criticiſm, and to throw a variety and chearfulneſs into their ſtudies, which may render them more agreeable.

5. There is another kind of difficulties ariſing from the corruption of the text. In my opinion we owe this juſtice to the good authors of antiquity, when we find in their writings paſſages of an impenetrable obſcurity, and void of all ſenſe, to think that the text is corrupt, and ſomething wanting; after which we may have recourſe to conjectures.

[t] *Dignos eſſe, qui armis (Volas) cepiſſent eorum urbem agrumque Volanum eſſe.* M. le Febvre writes *dignum eſſe*, id eſt *æquum.*

[u] *Non jam orationes modo Manlii, ſed facta popularia in ſpeciem, tumultuoſa eadem, qua mente fierent, intuenda erant.* Gronovius clears up this paſſage by changing two letters, and ſubſtituting *intuenti. Facta, popularia in ſpeciem, tumultuoſa eadem, qua mente fierent intuenti, erant.*

[w] *Sic libris fatalibus editum eſſe, ut, quando aqua Albana abundaſſet, tum, ſi eam Romanus rite emiſiſſet, victoriam de Veientibus dari.* The fault is evident, *ut . . . dari*, whether it proceeds from the inadvertency of the author, or the ignorance of the copiſt.

Pliny the naturaliſt ſpeaks thus of the ſmall worm, from whence the bee is formed: [x] *Id quod excluſum eſt,*

[t] Liv. lib. 4. n. 49.
[u] Lib. 6. n. 14.
[w] Lib. 5. n. 15.
[x] Plin. hiſt. nat. lib. 11. cap. 16.

primum vermiculus videtur candidus, jacens tranſverſus, adhærenſque ita ut paſcere videatur. Theſe laſt words *ita ut paſcere videatur*, which were in all the editions and manuſcripts, ſcarce make any tolerable ſenſe; and thus they have very much puzzled all the criticks, who have taken a great deal of pains to explain them, or to introduce a various reading. This paſſage has been perfectly reſtored by the bare change of a few letters, *ita ut pars cereæ videatur*. As this ſmall worm is white, and ſticks cloſe to the wax, it ſeems to be part of it. This emendation, which is one of the happieſt in its kind, we owe to the learned F. Petavius, and after him to F. Hardouin, who before he had ſeen the former's note, had corrected the place in the ſame manner; and confirms the correction by a paſſage in Ariſtotle, which proves it to be juſt.

VI. *Of the ancient Manner of pronouncing and writing Latin.*

The gift of ſpeech, and the invention of writing, are two ineſtimable advantages, that Divine Providence has been pleaſed to grant mankind, which could never have been obtained by their unaſſiſted endeavours.

"'Tis a wonderful invention, (ſays [y] a great man "upon this ſubject) to compoſe ſuch an infinite va- "riety of words out of five and twenty or thirty "ſounds, which without any thing in themſelves re- "ſembling what paſſes in our minds, do notwith- "ſtanding diſcover the whole ſecrets of them to "others, and enable thoſe who cannot otherwiſe pe- "netrate ſo far to underſtand whatever we conceive, "with all the different motions of our ſouls." [z] And 'tis a ſecond wonder, almoſt as aſtoniſhing as the firſt, to have found the means by drawing figures upon paper of ſpeaking to the eyes as well as the ears, of fixing ſo light a ſubſtance as words, of giving conſiſtence to ſounds, and colour to thoughts.

[y] Gram. raiſon. p. 27.

[z] *Phœnices primi, ſi fama creditur, auſi Manſuram rudibus vocem ſignare figuris.* Lucan. l. 3.

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The boys ſhould be early informed of this two-fold advantage, we every day, and almoſt every moment, find ſerviceable, and for which we ſeldom make our acknowledgments to God in the manner we ought.

The ancient manner of writing and pronouncing being an eſſential part of grammar, ſhould be taught the boys at their firſt entrance upon ſtudy. But ſome obſervations may be reſerved to a more advanced age, as they require a greater maturity of judgment.

It is abſolutely neceſſary for the boys to be well acquainted with the nature of the letters, and the connexion they have with one another. This knowledge will make them better diſtinguiſh the cadence and harmony of periods, diſcover the etymology of certain words, know how they were anciently pronounced, and ſometimes even enable them to underſtand very obſcure paſſages in authors, or to reſtore ſuch as have been corrupted.

The ancients in ſpeaking always expreſſed the quantity of the vowels, and diſtinguiſhed conſtantly the long from the ſhort ones in pronunciation. We obſerve this diſtinction in the penultima of words of more than two ſyllables, *amabam*, *circundabam*; but there does not uſually appear the leaſt trace of it in words of two ſyllables, *dabam*, *ſtabam*, which is a very conſiderable defect. By this means the Latin verſes loſe a great part of their grace, when uttered by us. 'Tis as though we ſhould pronounce *pate* in French, when ſpoken of animals, like *pâte*, which ſignifies paſte. M. Perrault, for want of knowing the nature of letters, maintained that the *a* of *cano* in the verſe of Virgil, *Arma virumque cano*, ſhould be pronounced like the *a* in the penultima of *cantabo*, in the verſe criticized upon by Horace, *Fortunam Priami cantabo & nobile bellum.* It is, ſays M. Deſpreaux in his confutation, a miſtake he imbibed at ſchool, where the bad method of pronouncing ſhort letters in Latin words of two ſyllables as long ones, is generally practiſed.

The ancients ſometimes confounded the *e* and in writing, and evidently did ſo in pronunci[a]
[a] Quintilian obſerves, that in his time they wrot inſtead of *heri*, that *ſibe* and *quaſe* were to be fou ſeveral books inſtead of *ſibi* and *quaſi*, and that wrote thus. From whence doubtleſs it happens, theſe letters are indifferently uſed in certain caſes, *vem* or *pelvim*, *nave* or *navi*. Hence alſo it is, t the *e* in the diphthong *ei* was ſcarce ſounded, an *i* only almoſt heard, this laſt letter has remained in certain words, as *omnis* for *omneis*, which is ſo frequent in Salluſt.

[b] Craſſus in Tully reproaches Cotta, that by ſling the *i*, and dwelling too long upon the *e*, i diphthong *ei*, he did not pronounce like the o of old, but like the ploughmen, who, accordi Varro, ſaid *vellam* for *veillam*, or *villam*. A very like, is at preſent very cuſtomary among dance of perſons, who pronounce the *i* almoſt lik *e*, in ſuch words as have an *i* before an *n*, as *pri ingens*, *ingenium*, *induo*; whereas in theſe wo ſhould be pronounced as in the prepoſition *in*, when the *i* is followed by other letters, *immitis*, *p*

The vowel *u* was pronounced *ou* by the Latins is ſtill ſo by the Italians and Spaniards. *Cuculu* pronounced as we ſhould do *coucoulous*, whence the French word *coucou*; which words in both guages have been formed by an *onomatopeia*, th an imitation of the ſound taken from the cry of bird. Now this pronunciation adds a peculiar and ſoftneſs to the Latin words. We have ſome remains of it in ſuch words as have an *u* before a an *n*, *dominum*, *dederunt*; which ſhould not b nounced, as written with a full *o*, *dominom*, t this is very common.

[a] Lib 1. cap. 7.

[b] Quare Cotta noſter, cujus tu *illa* lata, Sulpici nonnunquam imi*taris ut iota* literam tollas, & *e* pleniſſimum dicas, non mil rores antiquos, ſed meſſore ris imitari. 3. de Orat. n. 4

Among the four liquids, *l*, *r*, *m*, *n*, the two firſt are juſtly ſo called; for they are indeed flowing, and pronounced with eaſe and quickneſs. The *m* has a very thick ſound, and for that reaſon Quintilian calls it *mugientem literam*. He obſerves, that as there was ſomething heavy in it, it was formerly cut off at the end of a word, *die' hanc*; [c] and even when it was wrote, it was ſcarce pronounced, *Multum ille & terris, multum jactatus & alto*. And thus there was a ſmoothneſs and grace in the pronunciation of this verſe, which we now know nothing of.

The *s* is called hiſſing, from the ſound it makes; for which reaſon it uſed formerly to be cut off at the end of a word, *ſerenu' fuit, dignu' loco*. There are ſome French words, in which the ſame letter is ſuppreſſed in pronunciation, though retained in writing: *Vous, nous, faites*.... The Romans always ſounded the *s*, and pronounced it fully in the middle of a word, as in the beginning, *miſeria, ſeria*. They even doubled it in the middle, when a long vowel went before it, *cauſſa, caſſus, diviſſiones*. [d] And thus Tully and Virgil wrote. Our language ſoftens this letter in the middle of a word, and we pronounce Latin in the ſame manner.

The *z* was pronounced by the Latins with great ſmoothneſs, which, according to [e] Quintilian, diffuſed an agreeable charm through a diſcourſe. It anſwered almoſt to our *s* between two vowels, *Muſe*, with the addition of ſomething like the ſound of a *delta* after the *s*. 'Twas thus the Dorians pronounced and wrote it in Greek, συρίσδω for συρίζω, which certainly is very ſmooth. Some think the *d* ſhould be pronounced before the *s*, *Mezentius, Medſentius*.

From the relation, which certain letters bear to one another, as of *b* and *p* to *d* and *t*, we learn why

[c] Etiamſi ſcribitur, tamen parum exprimitur: adeo ut pene cujuſdam novæ literæ ſonum reddat. Quinct. l. 9. c. 4.

[d] *Quomodo & ipſum* (Ciceronem) & Virgilium ſcripſiſſe, manus eorum docent. Quintil. lib. 1. cap. 13.

[e] Lib. 12. cap. 10.

ſome words are wrote one way, and pronounced another. [f] Quintilian obſerves, that in *obtinuit* reaſon demands a *b*, but the ears hear nought but a *p*. And 'tis thus in all languages. The French pronounce *grant eſprit*, *grant homme*, though they write *grand eſprit*, *grand homme*.

The ancients ſtrongly ſounded the aſpiration, eſpecially before the vowels, which added great force and grace to the pronunciation. *Me-ne Iliacis occumbere campis Non potuiſſe, tuaque animam* HANC *effundere dextra?* 1. Æn. 101. *Si Pergama dextra Defendi poſſent, etiam* HAC *defenſa fuiſſent*, 2. Æn. 291. Theſe admirable verſes loſe a part of their beauty, if the aſpiration is not ſtrongly expreſſed. 'Tis very uſual with the boys to be negligent in this point, eſpecially the Pariſians, which the maſter's care may eaſily correct.

Several uſeful and important obſervations have been made upon the *v* and *j* conſonants, which the ancients without doubt did not pronounce altogether as we do. It may be of ſervice to inform the boys of them, and to let them know what is meant by the *Digamma Æolicum*, or double *gamma*, a character deſigned to expreſs the *v* conſonant, TERMINA FIT for TERMINA VIT. The Emperor Claudius, though maſter of the world, had not credit enough to have it admitted among the Latin letters.

From theſe obſervations, and ſeveral others of a like nature, we muſt conclude that the Romans pronounced Latin in a very different manner, from what we do now; that thus both their proſe and verſe loſe a great part of their beauty when pronounced by us, as we ſee ours are very much mangled by foreigners, who are unacquainted with our manner of pronouncing. They had a thouſand delicacies in their delivery, which we are ſtrangers to. They diſtinguiſhed the accent from the quantity, and knew very well how to raiſe the ſound of a ſyllable without making it

[f] Lib. 1. cap. 13.

long

long, which we are not accuſtomed to obſerve. They had even ſeveral ſorts of long and ſhort vowels, and uttered them with a ſenſible difference. The whole people were very delicate in this point, and we learn from Tully, that if a ſyllable was pronounced longer or ſhorter than it ſhould be in the verſes of a comedy, the [s] whole theatre would cry out againſt the falſe pronunciation, without any other rule than the perception of the ear, which was accuſtomed to the difference betwixt long and ſhort ſyllables, as alſo to the riſing and falling of the voice, wherein the knowledge of accents conſiſts.

Such obſervations as theſe upon the manner of pronouncing and writing among the ancients, may be very uſeful, and at the ſame time agreeable to the boys, provided the maſters make a judicious choice of them, introduce them at a ſeaſonable time, and do not make too many of them at once, which may become very irkſome and tedious. And till they have leiſure to conſult the originals themſelves, they may inſtruct themſelves upon this head in a little time, and with very little trouble, from the *Methode Latine* of Port-Royal, whence I have borrowed moſt of the reflections I have made upon this ſubject. That book, though it is not without its faults, will ſoon teach them to inform their ſcholars in many points, which are equally uſeful and curious.

They will ſee there that it is moſt proper to write *ſumſi*, *deliciæ*, *vindico*, *autor* or *auctor*, *convicium*, *ſecundus*, *felix*, *femina*, *fœnus*, *fœtus*, *lacrima*, *pœna*, *patricius*, *tribunicius*, *fictitius*, *novicius*, *quatuor*, *quicquid*, *Salluſtius*, *Appuleius*, *fidus*, *ſolemnis*, *ſolliſtimum*, *ſulfur*, *ſubſiciva*, or *ſubſeſiva*, with ſeveral other like obſervations, confirmed by proofs and authorities.

[s] In verſu quidem theatra tota reclamant, ſi fuit una ſyllaba aut brevior aut longior. Nec vero multitudo pedes novit, nec ullos numeros tenet: nec illud, quod *offendit, aut cur, aut in quo offendat*, intelligit; & tamen omnium longitudinum & brevitatum in ſonis, ſicut acutarum graviumque vocum, judicium ipſa natura in auribus noſtris collocavit. Orat. n. 173.

III.

Of the Cuſtom of making the Boys talk Latin in the Claſſes.

There are two extremes in this caſe, which in my opinion are equally faulty. The one is not to ſuffer the boys to talk any other language in their claſſes than Latin; and the other is to neglect entirely the making them talk in that language at all.

1. As to the firſt inconvenience, I do not comprehend how it can be required of the children to talk a language they do not yet underſtand, or which they are abſolutely ſtrangers to. Uſe alone may ſuffice for living languages, but not for the dead, which cannot well be taught otherwiſe than by the aſſiſtance of rules and the reading of authors, who have wrote in them. Now it requires ſome conſiderable time, before they can arrive at the underſtanding of thoſe authors.

Beſides, ſuppoſing they ſhould not be obliged to talk Latin, till ſome authors had been explained to them, is there the leaſt reaſon to expect, that even then, by talking with one another and in their claſſes, they ſhould be able to expreſs themſelves in a pure, exact, and elegant manner? How many improprieties, barbariſms, and ſoleciſms would eſcape them? And is this a likely way of teaching them the purity and elegance of the latin tongue? Or would not the low and ſorry language of their familiar diſcourſe neceſſarily creep into their compoſitions?

If they were obliged always to talk Latin ſo early, what will become of their mother tongue? Is it reaſonable to give it up, or neglect it, for the ſake of a foreign one? I have already obſerved, the Romans did not act thus with their children, and a great many reaſons may induce us to imitate them in this point. As the French language is now introduced into almoſt all the courts of Europe, not by the violent methods *of arms* or authority, like that of the Romans, but by

eneſs and charms; as almoſt all negotiations,
or private, and treaties between Princes, are
ed in ſcarce any other language; as it is be-
e common language of all gentlemen in foreign
es, and is generally uſed by them in the com-
f civil life; would it not be a ſhame for French-
a manner to renounce their country, by de-
their mother tongue, in favour of another,
with regard to them can never be either ſo ex-
in its uſe, or ſo neceſſary?

the greateſt inconvenience of all in this cuſtom,
ich affects me moſt, is that in ſome meaſure it
the genius of the boys, by laying them under a
nt which hinders them from expreſſing them-
vith freedom. One of the principal parts of a
aſter's buſineſs, is to accuſtom youth to think,
aſk queſtions, propoſe difficulties, and talk
actneſs and ſome extent. And is this practi-
a foreign tongue? Or are many maſters ca-
f doing it themſelves?

es not follow however from what I have ob-
that this cuſtom ſhould be entirely neglected.
nention a number of unforeſeen occaſions, which
ppen in life, eſpecially in travelling into other
s, where the talent of underſtanding and talk-
tin with eaſe becomes very ſerviceable, and
es abſolutely neceſſary; as the majority of ſuch
rought up in colleges are one day to apply them-
ſome to phyſick, others to law, a great many
ity, and all to philoſophy, they are indiſpen-
liged, in order to ſucceed in their ſeveral ſtudies,
ſtom themſelves early to talk the language of
hools, which is Latin.

les theſe reaſons, the cuſtom of talking Latin,
ttended with ſolid ſtudy, may ſerve to make
guage eaſier to be underſtood, by rendring it
miliar, and in a manner natural; and it may
of uſe in compoſition, by ſupplying expreſſions
ter abundance.

The Romans, who were never to ſpeak Greek upon any publick occaſion, which they thought below the dignity of their Empire, were accuſtomed notwithſtanding in their youth to compoſe in that language, and without doubt to talk it too; and Suetonius informs us, that Tully conſtantly made declamations in Greek, till he came to be prætor.[z]

It is therefore very convenient to make the boys ſometimes talk Latin in their claſſes; to oblige them to prepare themſelves for it at home by reading ſome ſtories to them out of the authors they learn, and then making them firſt give an account of them in their own tongue, and afterwards in Latin; and now and then to aſk them queſtions in that language upon the obſervations made to them, whilſt the authors were explaining. To this end the maſter himſelf ſhould introduce ſome Latin with the French in his explications. For were they to be wholly made in Latin, they would be of no great ſervice to the boys. As a foreign language always carries ſome obſcurity along with it, they would not give ear to it with like pleaſure and attention, and conſequently not with like advantage. But if there is any ſtory to be told, any point of antiquity to be related, any principle of rhetorick to be eſtabliſhed, there is nothing to hinder all this from being done in Latin at firſt; after which the ſame things ſhould be repeated in French more at large, and in different views, in order to their being the better underſtood.

This method would not only be uſeful to the ſcholars, but of ſervice to the maſters, as the conſequence of it would be a great facility in talking Latin, which is neceſſary to them on many occaſions, and is not to be acquired but by long uſe, and frequent exerciſe.

IV.

Of the Neceſſity and Manner of improving the Memory.

In the preceding editions I forgot to ſay any thing upon the ſubject concerning the manner of exerciſing

[z] *Cicero ad præturam uſque græcè declamavit.* Sueton. de clar. Rhet.

and improving the memory of youth, which however is of great importance to the progreſs they may make in ſtudy. I ſhall here add ſome reflections upon it.

Memory is the power, or faculty, by which the ſoul retains the ideas and images of the objects, which have either been conceived by the mind, or impreſſed upon the ſenſes.

Of all the faculties of the ſoul, there is none more unaccountable than the memory. For can we eaſily conceive how the objects, which preſent themſelves to the eyes, or ſtrike upon the ears, (and ſo of the other ſenſes, and ſtill more of the thoughts and more intellectual notions) ſhould leave behind them ſuch footſteps in the brain, as to imprint there an actual image of thoſe objects, with the power of recalling them to remembrance upon the firſt direction of the mind? What is then this ſtore-houſe, this ſpacious repoſitory, in which ſo many and ſo different things are laid up? [h] Of what extent muſt the large field of the memory be, to contain ſuch an infinite number of perceptions and ſenſations of every kind, as have been ſo many years in collecting? How many little lodgments and different cells, (if I may be allowed the expreſſion) for ſo incredible a multitude of objects, all ranged in their

[h] Magna vis eſt memoriæ, magna nimis; penetrale amplum & infinitum. Venio in campos & lata prætoria memoriæ meæ, ubi ſunt Theſauri innumerabilium imaginum ſenſis invectarum. Ibi reconditum eſt quicquid cogitamus, &c.... Nec omnia recipit recolenda cum opus eſt & retractanda grandis memoriæ receſſus & neſcio qui ſecreti & ineffabiles ſinus ejus. Quæ omnia ſuis quæque foribus intrant ad eam, & reponuntur in ea. Nec ipſa tamen intrant, ſed rerum ſenſarum imagines illic præſto ſunt cogitationi reminiſcenti eas.... Ibi quando ſum poſco ut proferatur quicquid volo. Et quædam ſtatim prodeunt, quædam requirunt*ur diutius, & tanquam de abſtru-*ſioribus quibuſdam receptaculis eruuntur: quædam catervatim ſe proruunt, &, dum aliud petitur & quæritur, proſiliunt in medium, quaſi dicentia; Ne fortè nos ſumus? Et abigo ea manu cordis à facie recordationis meæ, donec enubiletur illud quod volo, atque in conſpectum prodeat ex abditis. S. Auguſt. Conf. l. 10. c. 7.

Quid? Non hæc varietas mira eſt, excidere proxima, vetera inhæreſcere? Heſternorum immemores, acta pueritiæ recordari? Quid? quòd quædam requiſita ſe oſtentant, & eadem fortè ſuccurrunt: nec manet ſemper memoria, ſed aliquando etiam redit? Quint. l. 11. c. 2.

reſpective

reſpective poſts, without intermixture or confuſion, without diſturbing, diſplacing, or diſordering each other.

But in the midſt of ſuch admirable order, and ſo wonderful an œconomy, what inequality ſometimes, and, if I may be permitted to ſay ſo, what ſtrange extravagance? Sometimes the objects return at the firſt ſignal, and as ſoon as they are called; at other times they require a long ſearch before they appear, and we muſt draw them out in a manner by force from the ſecret corners and obſcure retreats, where they lie concealed. Sometimes they crowd upon us in throngs, and the mind muſt give a kind of check to their approach, in order to ſeparate from the reſt ſuch as it ſtands in need of. And whilſt things that happened thirty or forty years before, preſent themſelves uncalled others which are quite recent diſappear, and ſeem to ſhun our ſight.

An accident or a diſeaſe, ſhall efface at once all traces impreſſed upon the brain; and ſome years after, the re-eſtabliſhment of health make them all revive.

But if the memory is ſo wonderful a faculty both in its cauſe and effects, we may ſay alſo that it is of infinite uſe in all the occaſions of life, and eſpecially in the attainment of the ſciences. 'Tis the memory which is the guardian and truſtee of all we ſee, of all we read, of all that our maſters or our own reflections teach us. 'Tis a domeſtick and natural treaſury, where a man ſecurely lays up innumerable treaſures of infinite value. Without it the ſtudy of ſeveral years would become uſeleſs, leave no impreſſion behind it, and be continually flowing from the mind, like the water in the fable of the Danaides. 'Tis the memory, which, after having ſuggeſted to the orator in the warmth of compoſition the matter of his diſcourſe, preſerves for him all his thoughts and expreſſions, with the diſpoſition of both, for whole weeks and months, and at the time he wants them, repreſents them to *him with* ſuch fidelity and exactneſs, as to let nothing be loſt.

The

[1] The aſſiſtance of the memory is neither leſs admirable nor leſs neceſſary in diſcourſes, which are made extempore, where the mind, by a ſurprizing agility, taking a view at once of the arguments to be alledged, the thoughts and expreſſions, the manner of ranging them, the geſture and pronunciation, and ſtill preceding what is actually delivered, ſupplies the orator with a continual and uninterrupted fund of matter, depoſiting the whole in a manner with the memory, which, after having faithfully received it from the invention, and delivered it to the elocution, reſtores it to the orator when required, without foreſtalling or retarding his orders a moment.

So wonderful and neceſſary a talent is at the ſame time a gift of nature, and the effect of labour, and is in ſome reſpects derived from both. It owes its original and birth to nature, and its perfection to art, [k] which never produces in us the faculties which are abſolutely wanting, but gives increaſe and ſtrength to ſuch as are already happily begun.

An early application to improve the memory of children is therefore a matter of great moment. They have uſually a very good one, and beſides, in their tender years are ſcarce capable of any other pains; and this exerciſe ſhould be regularly continued, as they grow up.

When I ſay that art may contribute very much to ſtrengthen the memory, I do not mean that artificial memory invented by the Greeks, [l] which Tully and Quintilian ſpeak of. This conſiſted in affixing the

[1] Quid? extemporalis oratio non alio mihi videtur mentis vigore conſtare. Nam dum alia dicimus, quæ dicturi ſumus intuenda ſunt. Ita, cùm ſemper cogitatio ultra id quod eſt longiùs quærit, quicquid interim reperit, quodammodo apud memoriam deponit; quod illa quaſi media quædam manus acceptum ab inventione tradit elocutioni. *Quint. lib. 11. cap. 2.*

[k] Ars habet hanc vim, non ut totum aliquid, cujus in ingeniis noſtris pars nulla ſit, pariat & procreet, verum ut ea quæ ſunt orta jam in nobis & procreata, educat atque confirmet. Cic. lib. 2. de Orat. n. 356.

[l] Cic. l. 3. Rhet. n. 28, 40. & lib. 2. de Orat. n. 351...360. Quint. lib. 11. cap. 2.

things and words, which were to be retained, to certain places and images, For places, for inſtance, they choſe the different parts of a houſe, as the entry, the hall, the gallery, the chambers, &c. In the firſt they placed the exordium, in the ſecond the narration, and ſo of the reſt. In the firſt place, which was the ſcene of the exordium, they ſet ſeveral images in order, ſome of which were to expreſs the different parts and periods of the exordium, and others to point out the expreſſions. It does not appear that any orator of antiquity ever made uſe of this method, which ſeems, in my opinion, more likely to puzzle and perplex the memory, than aſſiſt it; and Quintilian is of the ſame opinion. They tell a ſtory of a pariſh-prieſt in Languedoc, that made a ſurpriſing uſe of this method. He had three or four hundred words given him to remember without any manner of connexion; and he repeated them all one after another, beginning with the firſt, and ending with the laſt; making uſe of the ſtreets and houſes of Montpellier to fix them in his mind.

[m] An happy memory muſt have two qualities; the one is to receive the ideas confided to it with eaſe and promptitude; and the other faithfully to retain them. 'Tis a great happineſs when theſe two qualifications are naturally joined together; but care and pains may contribute very much to bring them to perfection.

The memory of ſome children is ſo ſlow and unactive, that it ſeems at firſt wholly unſerviceable, and condemned to an entire ſterility. But this ſhould be no diſcouragement, nor ſhould they yield to this firſt repugnance, which we often ſee conquered by patience and perſeverance. Children of this diſpoſition ſhould have only a few lines given them at firſt to get by heart, but they ſhould be made to get them very perfectly. We ſhould endeavour too to take off from the diſagreeableneſs of the taſk, by impoſing upon them ſuch matters

[m] Memoriæ duplex virtus; facilè percipere, & fideliter continere. *Quint. lib.* 1. cap. 3.

only

only as may pleaſe them, as for inſtance the fables of Fontaine, and ſuch ſtories as affect them. A careful and diligent maſter will condeſcend to the capacity of his ſcholar, go along with him in his learning, and ſometimes let him get the ſtart of him, in order to convince him by his own experience, that he is able to do a great deal more than he thought he could; [a] *poſſunt, quia poſſe videntur.* Gentleneſs and commendation are of more efficacy here than ſeverity and reproof. In proportion as we diſcern their progreſs, their daily taſk muſt be increaſed by degrees, and in a manner inſenſibly. And by this diſcreet conduct we ſhall find the ſterility, or rather the natural difficulty of the memory may be ſurmounted; and 'tis ſurpriſing to ſee how boys, whom at firſt one ſhould have been almoſt tempted to deſpair of, will become in this point very near equal to any of their companions.

One general rule in the matter we are upon is thoroughly to underſtand, and diſtinctly comprehend whatever we are to learn by heart. For a clear notion certainly contributes very much to aſſiſt and facilitate the memory.

Several perſons have likewiſe found by experience, that the reading over what is to be got by heart two or three times in the evening before we go to ſleep, is of great ſervice; though a reaſon cannot eaſily be given for it, unleſs it is, that the traces, which are then printed in the brain, not being interrupted or broke off by the multiplicity of objects which interpoſe in the day-time, ſink the deeper, and make a ſtronger impreſſion, by means of the ſilence and tranquillity of the night.

Verſes are more eaſily to be retained than proſe, eſpecially when the boys are able to diſcern their numbers and meaſures; but proſe is moſt proper to exerciſe and ſtrengthen the memory, as it is leſs eaſily learnt, has more liberty, and is not tied down to regular and uniform meaſures.

[a] Virgil.

We

We are ſtill more ſure of this advantage from ſingle ſentences, which have no connexion with one another; ſuch as the Proverbs of Solomon and Eccleſiaſticus. It is of great uſe to ſubdue the memory, by exerciſing it with the utmoſt difficulties, that we may have it ready to ſerve our purpoſe upon every occaſion.

I am apt to think, that the getting without book ſelect paſſages of the Greek authors, and eſpecially the poets, is too much neglected. The inſtance I gave of a young gentleman who could repeat Homer by heart, before he left ſchool, ſhews us on one hand how much the ſtudy of the Greek tongue was then had in honour by the univerſity; and on the other, very highly recommends the practice I am here adviſing.

We ought to be far from conſidering the time as loſt, which is ſpent in improving the memory; perhaps there is no time of our youth, that is better employed. But the maſter's prudence ſhould regulate the task, which ſhould every day be ſet the ſcholars, and proportion it, as much as may be, to their reſpective capacities.

In the claſſes, which are not very numerous, I ſhould think a quarter of an hour might ſuffice for the repetition of leſſons, and every Saturday a longer time be allotted for repeating all the leſſons of the week.

The beſt way is to make them ſhort and few, but to inſiſt upon their being repeated with the utmoſt exactneſs. The memory, which always inclines to freedom, and bears not the yoke without difficulty, ſtands in need of conſtraint and ſubjection, eſpecially at the firſt, and thereby contracts an habit of docility and ſubmiſſion to whatever is required from it.

Too great a regard cannot be paid to this exerciſe, and I am ſorry to ſee the old cuſtom of challenging for places laid aſide, even in the higher claſſes, as it is of infinite ſervice in promoting emulation, and improving the memory. There is a ſimplicity and in-

ſant character which becomes youth of all ages, and which, without leſſening the merit of the underſtanding, implies an innocence of manners far more eſtimable than the moſt ſhining qualifications.

There is a memory for words, and another for things. The firſt is what we have now been ſpeaking of, and conſiſts in faithfully repeating word for word what has been got by heart. The other conſiſts, not in retaining the words, but the ſubſtance, meaning, and chain of what has been read or heard, as of a ſtory, a ſpeech at the bar, or a ſermon; and this kind of memory is no leſs advantageous than the other, which is preparatory and introductive to it, and of far more general uſe.

It is of conſequence to exerciſe boys alſo in this ſort of memory, by making them give an account of what they have heard or read. They muſt begin with what is moſt eaſy, as fables, and ſhort ſtories; and if they omit any material circumſtance, it muſt be obſerved to them. When any harangue of an hiſtorian, any book of a poet, or any ſpeech of an orator has been explained to them, nothing can be of greater ſervice than to make them recollect it, and give the contents, firſt in general, and then more at large, by rehearſing exactly the order and diviſion of the diſcourſe, the different parts of it, and the proofs of each part. The ſame may be ſaid of any leſſon of inſtruction or ſermon at which they have been preſent.

But to return to the memory of facts. Nothing is more uſual than to hear perſons of underſtanding, who have a taſte for reading, complain that they cannot retain any thing they read, and that though they are very deſirous of it, and take all the pains they can, almoſt all they have read eſcapes them, without leaving any thing behind it but a confuſed and general idea.

It muſt be owned, that ſome memories are ſo unfaithful, and, if I may be allowed the expreſſion, ſo * open on all ſides, as to let every thing confided to them run through. But this defect may often proceed from negligence. Their end in reading is only to ſatisfy the preſent curioſity, without any conſideration of the future. They endeavour rather to read much, than to advantage. They run faſt on, and are continually deſirous of new objects. And it is by no means wonderful, that thoſe objects, multiplied *ad infinitum*, upon which they ſcarce allow themſelves time to look, ſhould make but a ſlight impreſſion, and be effaced in a moment, without leaving any traces behind them. To remedy this inconvenience, they ſhould not read ſo faſt, often repeat the ſame thing, and give an account of it to themſelves; and by this exerciſe, though troubleſom and diſagreeable enough at firſt, they would arrive, if not at the perfect remembrance of all they read, at leaſt to retain the greateſt and moſt eſſential part of it. If they would but comply with this method for a little while, they would ſoon be brought to own, that not retaining a great deal of what they read, was not ſo much owing to the unfaithfulneſs of their memory, as to their own indolence.

I ſhall conclude this ſmall diſcourſe with a reflection, which perhaps might have been more properly placed at the beginning of it; as it concerns the choice and diſcretion to be uſed in the improvement of the memory. All is not equally beautiful in authors; and though every thing for inſtance in Virgil deſerves to be learnt, yet even there we have ſome paſſages more ſhining and uſeful than others. And as we cannot charge the memory of the boys in general with a whole author, good ſenſe and reaſon require that we ſhould chuſe out ſuch paſſages, as are moſt proper to improve the mind, and form the heart, by the beauty of the thoughts, and the nobleneſs of the ſentiments.

* *Plenus rimarum ſum: hac atque illac perfluo.* Ter.

This

choice is ſtill more neceſſary in other writers, as hiſtorians and orators, which ſhould not be efore them in their full length, but by extracts arcels.

ıe univerſity has wiſely ordained, that the exer- f the memory ſhould be ſanctified through the : courſe of their ſtudies, by directing the boys to every day by heart ſome verſes out of the holy ure.

BOOK the SECOND.

Of Poetry.

THE ſubject we are now upon would require a whole work of itſelf, were we to give it its juſt extent. But as my deſign is confined only to the inſtruction of youth, or at moſt to the information of young tutors, I am obliged to more narrow bounds. I ſhall firſt make ſome general reflections upon Poetry, conſidered in itſelf; and then I ſhall deſcend to particulars, and lay down ſome rules concerning verſification, and the manner of reading the Poets.

CHAP. I.

Of Poetry in general.

THE reflections I have to make upon Poetry in general will turn, upon an enquiry into the nature and origin of Poetry, by what degrees it has degenerated from its primitive purity, whether the profane poets may be allowed to be read in Chriſtian ſchools; and laſtly, whether the uſe of the names and miniſtration of the Pagan divinities be allowable amongſt Chriſtians.

ARTICLE the FIRST.

Of the Nature and Original of Poetry.

IF we trace poetry back to its origin, I think we cannot queſtion, but it had its riſe from the very ſource of human nature, and was no other art at firſt

than the voice and expreſſion of the heart of man, when raviſhed and tranſported with the view of the ſole object deſerving to be loved, and alone capable of making him happy. Full of the idea of this object, which was at the ſame time his joy and glory, 'twas natural that he ſhould ardently endeavour to expreſs his ſenſe of its grandeur and benevolence, and not being able to contain himſelf, that he ſhould borrow the aſſiſtance of the voice, and words falling ſhort of his inward ſentiments, that he ſhould ſupply their want by the ſound of inſtruments, ſuch as drums, cymbals, and harps, which the hands touched and made loudly to reſound; that the feet alſo ſhould have their part, and expreſs in their manner, with motions directed by harmony, the tranſports he felt.

When theſe confuſed and inarticulate ſounds become clear and diſtinct, and form words which carry diſtinct ideas of the ſentiments the ſoul is filled with, the common and vulgar language is looked upon with diſdain. An ordinary and familiar ſtyle appears too low and mean. It riſes to the grand and the ſublime, in order to attain to the grandeur and beauty of the object which charms it. The moſt noble thoughts and expreſſions are explored; the boldeſt figures collected; the moſt lively images and compariſons multiplied. Nature is run over, and its riches exhauſted, to image the ſentiments, and give an high idea of them. And then the mind delights to add to its words the numbers, meaſure, and cadence, which had been expreſſed by the action of the hands in playing on the inſtruments, and the motion of the feet in dancing.

This is properly the original of poetry, and herein its eſſence principally conſiſts. Hence ariſe the enthuſiaſm of the poets, the fruitfulneſs of invention, the nobleneſs of ſentiments and ideas, the ſallies of imagination, the magnificence and boldneſs of terms, the love of what is grand, ſublime, and marvelous. And hence by a neceſſary conſequence ariſe the harmony

mony of verſe, the muſick of rhymes, the ſearch after ornaments, the inclination to diffuſe graces and charms throughout the whole. For the ſovereign good being alſo the ſovereign beauty, 'tis natural for love to ſeek to embelliſh and ſet off whatever it loves, and to repreſent ſuch objects, as are pleaſing, under an agreeable figure.

'Tis eaſy to diſcern all theſe characters of Poetry, if we go backward to the earlieſt ages, where it was pure and unmixed, and examine the moſt ancient pieces we have of this kind, ſuch as the famous ſong of Moſes upon the paſſage through the Red-ſea. The prophet, with Aaron, Mary, and the other ſpiritual Iſraelites, [o] diſcovering in that great event the deliverance from the tyranny of the Devil, which Jeſus Chriſt was to procure to the people of God, and carrying their views forwards to the perfect liberty, which will be granted to the church at the end of the world, when it ſhall be tranſlated from the miſeries of this baniſhment to the happineſs of an heavenly country, gave a looſe to the tranſports of a joy, which the hopes of eternal felicity inſpired. And for the carnal Iſraelites, whoſe thoughts were confined to earth, they ſaw in this deliverance, which the ruin of the Ægyptians rendered certain, as perfect an happineſs as the ſenſes could form. And therefore it was natural for both to expreſs aloud the exceſs of their joy in ſongs and poetry, [p] as they did, and to join their hands in the concert by playing upon timbrels, and their feet in the dance.

The ſame characters may be obſerved in the ſong of Deborah, in thoſe of Iſaiah, and in the Pſalms of David, who to his ſongs of joy and thankſgiving, adds almoſt always the ſound of the lute and harp

[o] Cantantes canticum Moyſin, ſervi Dei. Apocal. xiii. 3.

[p] And Miriam the propheteſs, the ſiſter of Aaron, took a timbrel in her hand, and all the women went out after her with timbrels and with dances.

And Miriam anſwered them, Sing ye to the Lord, &c. Ex. xv. 20, 21.

with

with leaping and dancing. He calls upon all his hearers to join with him, and ſet the example himſelf, when he removed the ark, at which time abandoning himſelf wholly to the impulſe of his joy, he played upon the harp, [q] and danced with all his might.

From what we have ſaid, it may be concluded, that the right uſe of poetry appertains to religion, which alone propoſes his real good to man, and ſhews it to be only in God. And thus amongſt his own people it was ſet apart for religious uſes, and employed in ſinging the praiſes of the Creator, in extolling the divine attributes, and celebrating his benefits; and even the commendation of great men, which it ſometimes introduced into its ſongs, had always ſome reference to God.

This alſo among the idolatrous ancients was the chief ſubject of their poeſy. Of this nature were the hymns they ſung at their ſacrifices, and the feaſts enſuing them; ſuch were the odes of Pindar, and the other lyrick poets; and ſuch the theogony of Heſiod.

From the gods, by little and little, poetry deſcended to demigods, heroes, founders of cities, and the deliverers of their country, and extended to all who were eſteemed authors of the publick happineſs, and guardians of the commonwealth. The Pagans, who proſtituted the divinity to whatever bore the character of a goodneſs ſufficiently powerful to procure ſuch advantages as were ſuperior to the ordinary capacity of men, thought it reaſonable to divide the praiſes of their gods with ſuch, as ſhared with them the glory of procuring mankind the greateſt good they knew, and the ſole happineſs they deſired.

The poets could not treat theſe ſublime ſubjects without entring into the praiſes of virtue, as the moſt beautiful attendant upon the divinity, and the principal inſtrument by which great men roſe to the glory

[q] And David danced before the Lord with all his might. 2 Sam. vi. 14.

they admired in them. From the natural inclination implanted in us, of embelliſhing whatever we love and would render amiable to others, they applied themſelves in diſplaying the beauty of virtue in the moſt lively colours, and in adorning their maxims and precepts with all the charms and graces imaginable; in order to make them the more grateful to mankind. But this was not from the motive of a ſincere love to virtue in itſelf, as they buried all the obſcure virtues in a profound ſilence, though often more ſolid, and always more neceſſary in the ordinary commerce of the world, and reſerved their whole praiſes for ſuch as attracted popular applauſe, and made a more ſplendid figure in the eyes of pride and ambition.

ARTICLE the SECOND.

By what Degrees Poetry has fallen from its primitive Purity.

AS men entirely plunged in ſenſuality placed their whole happineſs in it, and gave themſelves up without reſtraint to the pleaſures of eating and drinking, and the allurements of carnal deſire, it naturally followed, that looking upon the gods as ſupremely happy from the nature of their exiſtence, they ſhould aſcribe to them the moſt perfect felicity, they had the experience and idea of in themſelves; that they ſhould repreſent them as paſſing their time in feaſting and pleaſures[r], and add to theſe the ordinary conſequences, and vices, which they thought inſeparable from them.

This principle of their theology ſoon taught them to make it a religious duty to conſecrate all the paſ-

[r] The drunkenneſs of Bacchus and Silenus, the jeſts of Momus, *the function* of Hebe the cup-bearer, the nectar and ambroſia, &c. The marriages, jealouſies, divorces, adulteries, inceſts, &c.

ſions

ſions and diſorders they ſuppoſed in their gods by ſolemn ſacrifices and publick feaſts. And this they were the more inclined to, from the ſecret pleaſure they felt in ſeeing the image of their own paſſions delineated in ſuch venerable examples, and in having the gods they adored the favourers and accomplices of all their debaucheries. And thence aroſe the very ancient cuſtom of groves, which were almoſt conſtantly annexed to their temples, in order to cover the groſſeſt diſorders by their ſhade and retirement. Thence the worſhip of Baal-peor, mentioned in the 25th chapter of Numbers, which, according to the [f] Apocalypſe, conſiſted in eating, and committing fornication, *idere & fornicari*. From thence what Herodotus relates of the ceremonies of Babylon, which the prophet Baruch had told long before him. And from thence the different kinds of myſteries, which concealed ſo much filth, and were ſo ſtrictly commanded to be kept ſecret.

In the ſchool of ſo profane a theology what could poetry ſay, poetry, which was peculiarly ſacred to religion, and the natural interpreter of the ſentiments of the heart? It's office required it to celebrate ſuch gods as the publick religion pointed out, and to repreſent them with characters, paſſions, and adventures aſcribed to them by fame. 'Twas religion that inſpired the poet with invitations like theſe, [t] *Adſis lætitiæ Bacchus dator*. 'Twas religion which dictated the following maxim, [u] *Sine Cerere & Baccho friget Venus*. How could poetry avoid purſuing the wild miſtakes of Paganiſm, whilſt Paganiſm itſelf purſued the irregular motions of the heart? It could not but neceſſarily degenerate, in proportion as the two ſources, upon which it depended, degenerated, nor could it avoid contracting the vices of both. Properly ſpeaking, therefore, it was not poetry, which was the firſt cauſe of the Pagan impiety, or the corruption of manners;

[f] Apoc. ii. 24. [t] Virgil. [u] Terence.

but the corruption of the heart, which firſt infecting religion, thence carried the contagion into poetry, which ſpeaks no other language than the heart dictates.

It muſt however be owned, that poetry in its turn has contributed very much to ſupport this twofold depravation. For it is ſure this profane and ſenſual theology would have had infinitely leſs authority over the mind, leſs reputation and credit among the people, if the poets had not exhauſted all the wit, eloquence and graces, they were maſters of, in its recommendation; if they had not ſtudied to gloſs over ſuch vices and crimes in the moſt lively colours, as muſt have fallen into contempt, had they not been ſet off with the ornaments which they ſupplied as a cover to their deformity, abſurdity and infamy.

This is the foundation of the juſt reproaches, which the wiſe men among the heathen have thrown upon the poets. This is the ſubject of Tully's complaint againſt Homer in particular, that he has aſcribed the frailties of men to the gods, inſtead of giving the virtues of the gods to men. [w] *Fingebat hæc Homerus, & humana ad deos transferebat; mallem divina ad nos.* And 'twas upon this motive, that Plato baniſhed the poets his republick, without ſo much as excepting Homer, though no body ever admired him more, nor perhaps more faithfully copied after him. Is it a proper leſſon of temperance, [x] ſays he, for youth, to hear Ulyſſes ſay at Alcinous's table, that the greateſt happineſs and pleaſure of life, is to eat, drink, and be merry? The obſervation of Phœnix, that preſents alone are capable of appeaſing the gods and men, and the action of Achilles in refuſing the body of Hector without a ranſom, are they likely to inſpire them with ſentiments of generoſity? Will they learn to deſpiſe afflictions and death, or ſet a ſmall value upon life, by ſeeing the gods and heroes overwhelmed with grief upon the loſs of a perſon that is dear to them,

[w] *Lib.* 1. Tuſc. quæſt. n. 65. [x] Lib. 3. de Repub.

and

and hearing Achilles himſelf ſay, that he would rather chuſe to be the ſlave of the pooreſt peaſant on earth, than reign over all the dead in the other world? But what gives Plato moſt offence againſt Homer, is the ſtories he tells of the gods, their quarrels, diviſions, battles, wounds, thefts, adulteries, and exceſſes in the moſt infamous debaucheries, all ſuppoſititious facts according to him, and which ſhould not have been expoſed, even though they had been true. [y] Tully imputes alſo theſe abſurd fictions to the poets, which make the gods of the heathen ſo ridiculous, and gives us a long detail of them.

They were both miſtaken in this point, by not going back to the original ſource of the diſorder. Homer was not the inventor of fables. They were far more ancient than him, and made up a part of the heathen theology. He deſcribed the gods in ſuch manner as he had read them from his anceſtors, and as in his time they were generally believed to be. Plato therefore ſhould have found fault with the religion, which ſuppoſed ſuch gods, and not with the poet, who repreſented them under the idea commonly received. And this was indeed the ſecret motive of the law, by which he baniſhed them from his commonwealth. For all the theology of the Pagans was divided between two ſchools, [z] the poets and the philoſophers. The firſt preſerved the ſubſtance of the popular religion, eſtabliſhed by cuſtoms and immemorial traditions, authorized by the laws of the ſtate, and annexed to the publick feaſts and ceremonies. The philoſophers, who were ſecretly aſhamed of the

[y] Nec multo abſurdiora ſunt ea quæ, poetarum vocibus fuſa, ipſa ſuavitate nocuerunt: qui & ira inflammatos, & libidine furentes induxerunt deos, feceruntque ut eorum bella, pugnas, prælia, vulnera videremus: odia præterea, diſſidia, diſcordias, ortus, interitus, querelas, lamentationes, effuſas in *omni intemperantia libidines*, adulteria, vincula, cum humano genere concubitus, mortaleſque ex immortali procreatos. Lib. 1. de nat. deor. n. 42.

[z] Per idem temporis intervallum extiterunt poetæ, qui etiam theologi dicerentur, quoniam de diis carmina faciebant. S. Aug. lib. 18. de Civit. Dei. cap. 14.

groſs errors of the people, privately taught a purer religion, cleared from the multitude of gods, abandoned to vices and ſhameful paſſions. And thus Plato by excluding the poets from his republick, baniſhed the popular religion by a neceſſary conſequence, to make room for his own; and by that artifice ſecured himſelf from the hemlock of Socrates, who had fallen under the people's diſpleaſure for explaining himſelf too freely againſt the ſuperſtitions of the ancient and prevailing religion.

This reflection ſerves to remove the ſeeming contradiction there is in the conduct of the Athenians towards Ariſtophanes and Socrates. It is not known why they ſhould be ſo impious in the theatre, and ſo religious in the Areopagus; and why the ſame ſpectators ſhould publickly approve of buffooneries ſo injurious to the gods in the poet, and put the philoſopher to death, who had ſpoke of them with much more reſerve.

Ariſtophanes, by repreſenting the gods upon the theatre under ſuch characters and defects, as raiſed the laughter of the audience, did no other than copy after the publick theology. He imputed nothing new to them, or of his own invention, nor differed in the leaſt from the popular and commonly received opinions. He ſpoke what all the world thought of them, and the moſt ſcrupulous ſpectator ſaw nothing irreligious to be ſhocked at, nor ſo much as ſuſpected the poet of the ſacrilegious deſign of ridiculing the gods.

Socrates, on the other hand, oppoſing the religion of the ſtate, and throwing down the worſhip they had received from their anceſtors, with all the ſolemnities, ceremonies, and myſteries attending upon it, and thus giving offence to all the eſtabliſhed and generally received prejudices, was looked upon as a declared atheiſt; and the people enraged at ſo ſacrilegious an attempt, which attacked whatever they held to be moſt ſacred, gave a looſe to the whole fury of *their zeal in* vindication of their religion. For ſome

religion

religion is neceſſary to mankind; they cannot be without it; and the principles of it are too deeply implanted in the heart, to be wholly ſuppreſſed. But then they would have it to be indulgent, eaſy, and complaiſant, and that inſtead of laying a reſtraint upon their natural inclinations, or condemning them, it ſhould authorize and excuſe them. 'Twas a religion of this character the Athenians were fond of, and by repreſenting it under theſe colours, Ariſtophanes acquired their applauſes and commendation.

The ſame motive inſpired the Romans with great indulgence for the theatre, and engaged them in ſome meaſure to conſecrate the licenſe it took in regard to the gods, by giving it a place among the ceremonies of religion, of which their ſtage-plays were a part; though on the other hand the magiſtrates were very careful to ſcreen the honour of the citizens from the invectives of ſatyr. In reality, theſe plays did not diſcredit the gods in the opinions of the people, who had been accuſtomed from their infancy, to reverence them with the ſame paſſions, that were aſcribed to them upon the ſtage, and loſt nothing of their ordinary veneration for them by the jeſts which were paſſed upon them; whereas the ſatyrs did really diſhonour the great men of the commonwealth in the minds of the Roman people, and by making them leſs eſteemed and reſpected by the publick, rendred them leſs ſerviceable to the ſtate, and more unfit for command.

St. Auguſtine upbraids the Romans with great force and ſpirit for ſo inconſiſtent a conduct. "Why (a ſays he, applying himſelf to Scipio, whoſe words upon this ſubject he had quoted but juſt before) "do "you approve of forbidding the poets to defame a "Roman under pain of death, and allow them the "liberty of reviling your gods? Is then your Senate "dearer to you than the Capitol? Do you prefer "Rome to Heaven, and your own reputation to that

[a] *S. Aug. lib.* 2. *de Civ. Dei. cap.* 12.

" of the gods? Do you tie up the poets tongues, " when the credit of your citizens is concerned; " and will you let them looſe againſt the gods, under " your own inſpection, and in your very preſence, " without either ſenator, cenſor, or pontiff oppoſing " the liberties they take? Shall it be criminal in a " Plautus or a Nævius to reflect upon the Scipio's or " Cato; and ſhall Terence be allowed to abuſe and " diſhonour Jupiter without cenſure, by propoſing " him to young perſons as a maſter and preceptor in " criminal intrigues?"

[b] St. Auguſtine in the ſame place charges another contradiction upon the Romans no leſs abſurd and ridiculous. [c] Their players were declared infamous, and as ſuch judged unworthy the exerciſe of any employment in the commonwealth, and ſhamefully expelled their tribe, which was the moſt infamous puniſhment the cenſors could inflict upon the citizens.

It muſt be obſerved, that theſe ſtage-plays were inſtituted among the Romans by the order and authority of the gods, and made up a part of the religious worſhip which was paid to them. *Nec tantum hæc agi voluerunt, ſed ſibi dicari, ſibi ſacrari, ſibi ſolemniter exhiberi.* How then, ſays St. Auguſtine, can they puniſh an actor for being a miniſter of this divine worſhip? With what countenance can they declare the players infamous, whilſt they adore the gods, that require their ſervice? *Quomodo ergo abjicitur ſcenicus, per quem colitur deus? & theatricæ illius turpitudinis qua fronte notatur actor, ſi adoratur exactor?* and is it not ſtill more extravagant to ſet a mark of infamy upon the * actors, and load the poets, who are the authors of the pieces repreſented, with praiſe and

[b] Ibid. cap. 13.

[c] Cùm artem ludicram ſcenamque totam probro ducerent, genus id hominum non modò honore civium reliquorum carere, ſed etiam tribu moveri notatione cenſoria voluerunt. Cic. lib. 4. de Rep. apud S. Aug. de Civit. Dei, cap. 9. & 13.

* Macrobius has preſerved a copy of verſes of an exquiſite taſte, where the poet Laberius, author

honours? [d] *Qua ratione rectum eſt, ut poeticorum caterorum & ignominioſorum deorum infamentur actæ, honorentur auctores?*

r of the Mimi, and a Ro- knight, whom Julius Cæſar obliged to appear upon the againſt his will, expreſſes his rief for having incurred this perpetual diſhonour through an exceſs of complaiſance to his Prince. 'Twas the prologue to the comedy he acted, and deſerves to have a place here entire.

Neceſſitas, cujus curſus tranſverſi impetum
Voluerunt multi effugere, pauci potuerunt,
Quò me detruſit penè extremis ſenſibus?
Quem nulla ambitio, nulla unquam largitio,
Nullus timor, vis nulla, nulla auctoritas
Movere potuit in juventa de ſtatu;
Ecce in ſenecta ut facilè labefecit loco
Viri excellentis mente clemente edita
Submiſſa placidè blandiloquens oratio!
Etenim ipſi dî negare cui nihil potuerunt,
Hominem me denegare quis poſſet pati?
Ergo bis tricennis annis actis ſine nota,
Eques Romanus lare egreſſus meo,
Domum revertar mimus. Nimirum hoc die
Uno plus vixi mihi quàm vivendum fuit.
Fortuna immoderata in bono æquè atque in malo,
Sibi tibi erat libitum literarum laudibus
Floris cacumen noſtræ famæ frangere:
Cur, cùm vigebam membris præviridantibus,
Satisfacere populo & tali cùm poteram viro,
Non flexibilem me concurvâſti ut carperes?
Nunc me quò dejicis? Quid ad ſcenam affero?
Decorem formæ, an dignitatem corporis,
Animi virtutem, an vocis jucundæ ſonum?
Ut hedera ſerpens vires arboreas enecat,
Ita me vetuſtas amplexu annorum necat.
Sepulchri ſimilis nihil niſi nomen retineo.

Macrob. Sat. l. 2. c. 7.

[d] Ibid. 2. cap. 14.

r a very ſtrong objection againſt readi
then poets, which requires ſome explanatic

Plato, the wiſe and judicious philoſoph
the poets from his commonwealth, and di
them proper to be put into the hands of yo
great precaution, to prevent the dangers w
ariſe from them. [e] Cicero plainly appr
conduct, and ſuppoſing with him, that
tributes only to the corruption of manne
vate the mind, and ſtrengthen the falſe
conſequential of a bad education, and ill e:
ſeems aſtoniſhed that the inſtruction of chil
begin with them, and the ſtudy of them
the name of learning, and a liberal educati

But we ſhould be much more terrified w
guſtine's invective againſt the fables of the
looks upon the cuſtom, which then preva
plaining them in the Chriſtian ſchools, as
rent, which rolled on without reſiſtance,
youth along with it into the abyſs of eter
tion. [f] *Væ tibi flumen moris humani!*
tibi? Quandiu non ficcaberis? Quouſque

courages himſelf to wickedneſs and impurity by the example of Jupiter, he complains, that under a pretence of exerciſing his genius, and learning the Latin tongue, he was put upon reading ſuch idle fables, or rather ſuch doating tales, *in quibus a me deliramentis atterebatur ingenium!* and he concludes, that ſuch filthy ſtories were not more proper for learning him the Latin tongue, than any other ſubjects, but that the words were very likely to introduce a fondneſs for the naughtineſs they deſcribe. *Non omnino per hanc turpitudinem verba iſta commodius diſcuntur, ſed per hæc verba turpitudo iſta confidentius perpetratur.*

[g] Pope Gregory expreſſes himſelf with equal force, in a letter he wrote to a certain biſhop, wherein he blames him for teaching boys the profane poets. "The "ſame mouth, ſays he, cannot pronounce the praiſes "of Jupiter and Jeſus Chriſt; and 'tis abominable "for a biſhop to celebrate what ill becomes the cha-"racter of a pious lay-man."

May then the poets, who are ſo unanimouſly condemned by the fathers, and even by the heathen writers, be permitted to be read in the ſchools of Chriſtians?

It muſt be owned, that theſe teſtimonies are very ſtrong, and capable of making an impreſſion upon a maſter, whoſe own ſalvation, with that of the youth committed to his care, are as dear to him as they ſhould be. But to avoid extremes in a matter of this importance, as F. Thomaſſin obſerves in a [h] treatiſe, where he has thoroughly diſcuſſed this point, we muſt diſtinguiſh poetry, as well as the reading the poets, from the abuſes which may be made of both. For 'tis the abuſe alone which is blame-worthy, and which was indeed condemned by the authors I have mentioned.

To ſpeak only to the laſt, I mean the holy fathers, whoſe authority ſhould make the greateſt impreſſion

[g] Ep. 48.

[h] Methode d'enſeigner & d'etudier chrêtiennement les Poetes.

upon us, the conſtant uſe of teaching the heathen poets in the Chriſtian ſchools, to which they bear witneſs themſelves, is an evident proof that the cuſtom was not looked upon as ill in itſelf.

Is it credible, that ſo many religious fathers and mothers framed for piety, and fearing God, under the inſpection, and without doubt by the advice of the holy biſhops, who then governed the church, ſhould conſent to the training up of their children in ſtudies condemned by the Chriſtian religion? We learn from eccleſiaſtical hiſtory, that the mother of St. Fulgentius, a woman of remarkable piety, *religioſa mulier*, made her ſon get all Homer, and part of Menander, by heart, before he learnt the rudiments of the Latin tongue.

The ſingular application of St. Baſil and St. Gregory Nazianzen, long before St. Fulgentius, to the reading of heathen authors, and particularly the poets, is known to all the world. Theſe two great ſaints may be propoſed as a perfect pattern to youth, both of the manner how they ſhould apply themſelves to read the heathen writers, and the rules they ſhould obſerve in their ſtudies. We learn from hiſtory, that they were acquainted only with two ſtreets, the one whereof led to the church, and the other to ſchool. In a city ſo corrupt as Athens then was, and young companions addicted to every kind of debauchery, they knew how to preſerve their innocence and purity of manners, like the rivers that retain their ſweetneſs, though ſtreams from the ſea run through them. And whoever has but looked into their works, may eaſily diſcern how much they have ſanctified the reading of the poets by the pious uſe they have made of them.

The Chriſtian religion, ſo ſtrongly and learnedly defended by St. Auguſtine in his admirable work of the City of God, had no cauſe to complain of the profane ſtudies in which the youth of that great man was engaged, as they ſupplied him with invincible arms againſt the Pagans, and all the enemies of Chriſtianity,

tianity, which the church has ever ſince employed againſt them with ſo much advantage.

It might be wiſhed, perhaps, that the fatal monuments and impure remains of heatheniſm, which are ſo capable of infecting and corrupting the mind, were buried in the ſame ruins which have ſwallowed up idolatry, and had ſunk with it for ever. But Divine Providence has, without doubt, permitted them to ſurvive idolatry as a teſtimony to all future ages of the impurities and abominable exceſſes, which were not only tolerated by the pagan religion, but commanded, and even recommended as ſacred by the example of their gods.

Julian the apoſtate was thoroughly ſenſible of the mortal wound the ſtudy of profane authors gave to his ſuperſtitions, when he forbad the Chriſtians to be inſtructed in human learning. The horror, which all the holy biſhops, and St. Auguſtine among the reſt, expreſſed againſt that impious edict, may ſerve as an eloquent apology in favour of reading the heathen poets. They were then obliged to ſubſtitute Chriſtian poetry in their ſtead. The greateſt wits, and particularly St. Gregory Nazianzen, ſignalized their zeal and learning by compoſing different pieces in every kind of poetry, in imitation of Homer, Pindar, Euripides, Menander, and others. But when peace and liberty were reſtored to the church, one of the firſt fruits, that was drawn from it, was to teach the heathen poets in the Chriſtian ſchools, as before; and it was doubtleſs done in a ſtill more Chriſtian manner than ever.

What then was this Chriſtian manner? We may learn it from a very ſhort, but excellent treatiſe drawn up by St. Baſil on this ſubject, for the uſe of ſome young relations of his, who were ſtudying the heathen authors, as we now do in colleges.

The learned biſhop, who was one of the great lights of the Greek church, begins with laying down this principle, That as we have the happineſs of being

Chriſtians,

Chriſtians, and under that denomination are deſtined to eternal life, our eſteem and enquiries ſhould be confined to ſuch ſubjects, as conduce to that end. And he owns that properly ſpeaking only the holy ſcriptures can be our guides. But then he adds, that till maturity of age enables us thoroughly to ſtudy and perfectly to underſtand them, we may employ ourſelves in the reading of other authors, which are not altogether foreign to them; as men are uſually prepared for real combats by previous exerciſes.

The maxims diffuſed through the profane writers, either by their agreement or even by their difference, may diſpoſe us for thoſe of the ſcripture. The ſoul may juſtly be compared to a tree, which not only bears fruit, but has leaves too, which ſerve it for an ornament. The fruit of the ſoul is truth: and profane learning is as leaves, which ſerve to cover that fruit and adorn it. Daniel was learned in all the arts and ſciences of the Chaldeans, and thereby ſhewed that the ſtudy of them was not unworthy the children of God and the prophets; otherwiſe he would as religiouſly have abſtained from them, as he did from the meat they brought him from the King's table. And Moſes long before him was ſkilled in all the learning and wiſdom of the Egyptians.

S. Baſil ſhews in particular how the reading of the poets may be uſeful for the regulation of manners. He takes notice, that thoſe beautiful verſes of Heſiod, which are ſo well known and eſteemed, where he repreſents the road of vice as ſpread with flowers, full of allurements, and open to all the world; and on the other hand the road of virtue, as rough, difficult, and rocky, are a beautiful leſſon to youth, from whence they may learn not to be diſcouraged or repulſed by the pains and difficulties, which uſually attend the purſuit of virtue. He then ſpeaks of Homer, and ſays that a learned man who perfectly underſtood the meaning of the Poet had convinced him that he abounded *in excellent* maxims, and that his poems were to be

looked

looked upon as a continual panegyrick upon virtue. And he proceeds to quote ſeveral beautiful paſſages from him.

As then the bees can draw their honey from flowers, which ſeem proper only to entertain the ſight and ſmell, thus we may find nouriſhment for our ſouls in thoſe profane books, where others ſeek only for pleaſure and delight. But, adds the father going on with the compariſon, the bees do not dwell upon every ſort of flowers, and even from thoſe they fix upon they extract only what is neceſſary for the compoſition of their precious liquid. Let us ſtrive to follow their example; and as in gathering roſes we take care to avoid the thorns, let us be careful to gather only from the profane writers what may be uſeful to us, without touching upon any thing pernicious.

This then is our rule and example; this the means of ſanctifying the reading of the poets. And how can we ſwerve from it, ſince the heathen themſelves have ſet us the example? Is it reaſonable that we ſhould be leſs delicate upon this point than they? [i] Quintilian, as I have already obſerved, requires that not only a choice ſhould be made of authors, but likewiſe that paſſages ſhould be ſelected from the authors ſo choſen, and he declares, there are certain pieces of Horace he ſhould be very unwilling to explain to youth. [k] Plato, whom we have ſo often ſpoke of, preſcribes the ſame rule. He allows the poems to be preſerved, which have nothing in them contrary to good manners, rejects ſuch as are abſolutely bad, would have thoſe corrected which are capable of alteration, and corrected by perſons advanced in life, of conſummate experience, and known probity. The publick is very much obliged to thoſe gentlemen, who in our time have thrown almoſt all the poets into a condition of being read and explained in ſchools.

[i] Alunt & Lyrici: ſi tamen in his non auctores modò, ſed etiam partes operis elegeris. Nam & Græci licenter multa, & Horatium in quibuſdam nolim interpretari. Quintil. lib. 1. cap. 14.

[k] Plato de legibus. lib. 7.

ARTICLE the FOURTH

Whether Chriſtian Poets may be allowed to u Names of the Heathen Divinities in Compoſitions.

I MUST begin with owning, that in the p queſtion I have cauſe to fear it may be jud kind of raſhneſs to diſturb the Chriſtian poets i preſent poſſeſſion of their ſeeming right to emplo names of the heathen deities in their perform and the more ſo as the cuſtom is very ancient, an evidently been followed by perſons of diſtingu merit and eminent piety. But I beg the reader t excuſe my not looking upon this cuſtom as a law, allow me to enquire into its original, to weigh th ſons of it, and examine into its conſequences; be errors may be very ancient, and yet not the mo ceivable on that account; nor will any preſcri hold good againſt truth, whoſe rights are eternal. ſides, I am not the firſt who has complained o abuſe; at all times there have been thoſe who oppoſed this pretended poſſeſſion, as without for tion or legitimate title, and that's enough to make the preſcription.

The poetry I am here ſpeaking of was convey the Chriſtians through the channel of Paganiſm by its aſſiſtance. Paganiſm alone preſcribed the and ſupplied the models of it. 'Tis from the re of the Greek and Latin poets that any idea of i been formed. And the Chriſtians have ſolely ap themſelves in ſtudying and copying them. All inventions, and almoſt all their expreſſions, neceſ turn upon falſe deities. Take from them their piter, Mars, Bacchus, Venus, Apollo, and the M and you deprive them at the ſame time of the *ſtance of* their poetry and theology. And may i

have happened, that ſome perſons, not over ſcrupulous in matters of religion, but enamoured and in a manner inebriated with the beauties of profane poetry, habituated from their infancy in ſo agreeable a ſtudy, may have inſenſibly adopted the language of it through inattention; and this cuſtom, like many others, have been followed through equal want of attention, and at length authorized by time and uſe, become as common, as we now ſee it? I muſt therefore be allowed to examine whether in itſelf it be founded on reaſon.

Common ſenſe alone tells us, that whoever ſpeaks ſhould have a clear idea of what he intends to ſay, and ſhould make uſe of ſuch terms as may convey a diſtinct notion of what paſſes in his own mind to the underſtanding of his hearers. 'Tis the firſt deſign of language and the end of its inſtitution. 'Tis the moſt neceſſary bond of ſociety and the commerce of the world. The conſent of nations and nature itſelf teaches us, that 'tis the only lawful uſe which can be made of words. The hearer has a right to demand it, and if we impoſe upon his expectation by putting him off with empty ſounds and words which have no meaning, we make ourſelves unworthy of being heard.

Now I beg that a poet, who for inſtance invokes Neptune and Æolus in the deſcription of a tempeſt, would let us know what paſſes in his own mind, whilſt he is pronouncing the names of thoſe heathen deities. What does he think of them, or what would he have others think? What ſignification does he, or would he have others affix to them? Does he by thoſe terms mean any thing real and in nature?

The heathen, when they applied themſelves to Neptune and Æolus in a tempeſt, underſtood by thoſe names real beings, worthy of adoration and confidence, attentive to the cries of the wretched and ſenſible of their ſufferings, hearing their prayers and accepting their vows, exerciſing a certain authority over the elements that paid homage to them, and powerful enough

enough to diſpel the ſtorm, and extricate them out of danger.

But who does the Chriſtian poet talk to, whilſt he invokes in a tempeſt thoſe pretended gods of the ſea and winds? Does he hope to be heard, or would he have others think he does? Have Neptune and Æolus any real ſignification with him? Does he ſo much as imagine that they exiſt, or ever did exiſt? Can any thing be more abſurd, ſilly, and inſipid, than to call upon names without power, without reality, in a pathetic tone, and to group the moſt lively figures in pompous verſe, to conjure a pure nothing to aſſiſt us: Or does any one, who is thus fond of ſpeaking to the air, deſerve a ſerious attention?

What can a poet think or mean, who in cool blood applies to Apollo and the Muſes for inſpiration? Who gives thanks to Ceres, Bacchus, and Pomona, for a plentiful harveſt, a rich vintage, and a fruitful year? I would not readily ſuſpect him of meaning by thoſe names what the heathens did. That would be impious and irreligious. For, as St. Paul obſerves from David, the gods of the heathen were all devils, *Omnes dii gentium dæmonia.* This would be to lead men into infidelity, and to transfer their vows, their deſires, their hopes and acknowledgments to improper objects. This would be to make them idolatrous indeed, and to teach them to ſubſtitute other things in the place of God, to aſcribe to them what is only received from him, and to rob him of the glory of all his works and benefits.

What ſeems moſt reaſonable for a poet to anſwer upon this occaſion is, that by theſe names of the gods he invokes, or returns thanks to, he means the different attributes of the ſupreme and true God. Is God then honoured by giving him the name of his moſt declared enemies, who have ſo long diſputed the divinity with him, and aſſumed to themſelves the titles and honours due only to him? And may we not fear to provoke him by ſuch a profanation, who is ſo often

called

called in ſcripture a jealous and an avenging God? Is it not at leaſt to diſannul in words the fruit of the victory of Jeſus Chriſt, who has driven the devil out of all his uſurpations? And do we not in ſome meaſure reſtore him to every branch of his empire, by replacing him in the ſtars, in the elements, and in univerſal nature; by making him the arbiter of peace and war, of the event of battles, the fate of ſtates and private men; by allowing him to be the author of all the natural gifts he made his idolatrous worſhippers aſk, and return him thanks for of old.

[l] The ſcripture informs us, that a diſreſpectful word againſt the ſovereign majeſty of the true God, uttered by the heathen who knew him not, was puniſhed with the bloody defeat of a whole people. And can we think, [m] that tender and jealous ear, which hears every thing that paſſes, can be leſs offended now with the impure and ſacrilegious names of profane deities, which Chriſtians venture to give him? Would holy David have approved of an abuſe ſo injurious to the Godhead, who held whatever uſurp'd the glory of the true God in ſuch abomination, as to think that his lips would be defiled, if he ſo much as named the object of an idolatrous worſhip? [n] *Nec memor ero nominum eorum per labia mea.*

Between theſe two extremes, of meaning by theſe names the falſe gods or the true God, there is a medium, which indeed is not ſo irreligious, but (if I may be allowed to ſay ſo) is abſolutely fooliſh and extravagant, and that is to mean nothing. And can ſenſe and reaſon pardon ſuch language, or rather ſuch an abuſe of words? Beſides, as all profeſſions, all arts and ſciences, ſubmit to the general rule of uſing only ſig-

[l] And there came a man of God and ſpake unto the King of Iſrael, and ſaid, Thus ſaith the Lord, Becauſe the Syrians have ſaid, the Lord is God of the hills, but he is not God of the vallies, therefore will I deliver all this great multitude into thy hand, and ye ſhall know that I am the Lord. 1 *Kings* xx. 28.

[m] Auris zeli audit omnia. *Sap.* i. 10.

[n] Pſal. xv. 4.

nificant

nificant terms to declare their ſenſe, why ſhould poetry alone be exempt from it, and boaſt at preſent of the new and ſingular privilege of being allowed to ſpeak without any meaning?

It muſt indeed be owned, that many fall into this inconvenience for want of ſerious reflexion. They follow the ſtream of a cuſtom they find eſtabliſhed, without examining its riſe, or ſuſpecting any ill in it. I own that formerly this was my caſe, and if at any time I have uſed the names of any Pagan deities in my verſe, which I am now ſorry for, I did it in imitation of others, whoſe example was a rule to me, but not a juſtification.

This uſe which the Chriſtian poets make of the heathen deities, ſeems ſtill more abſurd, and inſupportable, when employed in ſacred matters, where the true God is ſpoke of, or acknowledgments are made to him for benefits conferred on men, or where the ſubject turns upon a grave or venerable point of religion.

With what pleaſure might one read the poems of Sannazarius, could we excuſe his having blended what is ſacred and profane, in the manner he has done, in a poem where he treats of * the moſt auguſt myſtery of Chriſtianity, I mean the incarnation of the Son of God? Is it fit, when he ſpeaks of hell, upon this occaſion, that he ſhould leave the empire of it to Pluto, and join with him the Furies, the Harpies, Cerberus, the Centaurs, the Gorgons, and ſuch other monſters? Is it reaſonable to draw a parallel between the iſles of Crete and Delos, the one famous for the birth of Jupiter, and the other for that of Latona's ſons, and the little town of Bethlehem, which ſupplied Jeſus Chriſt with a cradle? But above all, is it to be endured, that after an invocation of the true God, or at leaſt of the bleſſed ſpirits in heaven, the poet, the better to expreſs Jeſus Chriſt's being born of a Virgin, ſhould implore the aſſiſtance of the Muſes, thoſe pretended vir-

* De partu Virginis.

gins

gins of heatheniſm, as equally concerned with him in the honour of the Virgin Mary?

[p] Virginei partus magnoque æquæva Parenti
Progenies, ſuperas cœli quæ miſſa per auras
Antiquam generis labem mortalibus ægris
Abluit, obſtructique viam patefecit olympi,
Sit mihi, cœlicolæ, primus labor: hoc mihi primum
Surgat opus. Vos auditas ab origine cauſas,
Et tanti ſeriem, ſi fas, evolvite facti.
Nec minùs, ô muſæ vatum decus, hic ego veſtros
Optarim fontes, veſtras nemora ardua rupes:
Quandoquidem genus è cœlo deducitis, & vos
Virginitas ſanctæque juvat reverentia famæ.
Vos igitur, ſeu cura poli, ſeu Virginis hujus
Tangit honos, monſtrare viam qua nubila vincam,
Et mecum immenſi portas recludite cœli.

He afterwards owns, that ſuch myſteries are abſolutely unknown to Phœbus and the Muſes.

[q] Nunc age, Caſtaliis quæ nunquam audita ſub antris,
Muſarumve choris celebrata, aut cognita Phœbo,
Expediam.

But ſoon returning to his poetick folly, he reſtores them to their full power, acknowledges their authority, and pays them new homage, as the ſole deities of the poets.

[r] Non ſi Parnaſſia Muſæ
Antra mihi, ſacroſque aditus, atque aurea pandant
Limina, ſufficiam.

Though all men are not ſo religious as to be offended at the injury, which ſuch an abuſe offers to the true God, the ſole author of all our benefits and abilities, and of whom alone both reaſon and piety will teach us we ought to aſk them, they have nevertheleſs ſenſe enough to perceive inwardly the ridicule of ſo extravagant and monſtrous a mixture of things ſacred and profane, of Chriſtianity and Paganiſm.

[p] *Lib. 1.* [q] Lib. 2 [r] Lib. 3.

There

There was publiſhed here not long ſince a French tranſlation of an Engliſh poem, called *Paradiſe Loſt*, done by a conſiderable hand, which gave a general offence by the like intermixture of things ſacred and profane, and the more ſo as the ſubject treated of contains the moſt ſublime and ſacred truths of religion. 'Tis pity a poem, ſo excellent in other reſpects, which has done ſo much honour to the Engliſh nation, ſhould be defective in ſome paſſages from a fault which might eaſily be corrected without injuring the ſubſtance of the work, in only retrenching certain compariſons entirely foreign to the ſubject. 'Tis plain that the author only inſerted them, in compliance with cuſtom, and through the bad taſte, which has poſſeſſed almoſt all the poets, of employing the ridiculous fictions of fable in their compoſitions, and reviving the Pagan deities in the boſom of Chriſtianity, notwithſtanding the abſurdity of a mixture no leſs ſhocking to common ſenſe than to religion. But though there be ſome defects in this poem, as the judicious author who has criticiſed upon it rightly obſerves, yet in my opinion it is juſtly conſidered as a maſter-piece in its kind, and may be ſet in competition with the moſt perfect and moſt admired poems of antiquity, upon the models of which it is formed.

The famous Santeuil de S. Victor had drawn up in his youth an apology for fables. His brother, a clergyman of diſtinguiſhed probity and merit, anſwers him in a very beautiful and elegant copy of verſes. And the former was afterwards thoroughly convinced that his brother was in the right. *In novos fabularum accuſatores juvenile ſcripſi carmen*, ſays he of himſelf, *fidelis frater conſultior, hoc chriſtiano nec minùs latino carmine me deſipuiſſe haſtenus monet.* He therefore thought himſelf obliged to make a publick reparation for his offence, but in a poetical manner, and has joined it to the copy of verſes, which occaſioned it. *Ne impietati mihi adſcribas quòd quædam ex antiquorum ſuperſtitione homo chriſtianus verſibus meis inſerſerim;*

hæc

li exercendi cauſa luſi, quo aptior fierem ad ea da, quæ ſpectant ad religionem. Hoc autem, cantor, nolim te neſciſſe.

uſt not here admit the reproaches which M. t biſhop of Meaux caſt upon the ſame Santeuil, ring made uſe of the name of POMONA in a e wrote to M. de la Quintinie, where he ſpeaks gardens of Verſailles. The authority of this nan, who united an exquiſite taſte of polite learnth a profound reſpect for religion, muſt in my n be of great weight in the matter I treat of. poet made a copy of verſes to juſtify or rather to himſelf for what he had done, and cloſes it with ſcription. *Me pœniteat erraſſe in uno vocabulo ſi diſplicuiſſe videar in me inſurgenti tanto epiſcoam abſolventibus muſis.*

: it may be asked, if the names of the heathen and the fabulous fictions are entirely thrown a- what will become of poetry? And eſpecially, to ſhall we reduce the epick poem, the moſt beauf all? The narration of it muſt become very d from a dull and tedious uniformity; and there- re muſt either quite give it up, or the epick poem iffer only from an hiſtory by the harmony of it's ge, and a skilful poet be no longer diſtinguiſhed a good verſifier.

cutting off this troop of divinities, I am far from ling to forbid the poets the uſe of what they call *ble*, or deſign of the poem. The poet will have s in that reſpect whereby to diſtinguiſh himſelf the hiſtorian. The ſubject he treats of belongs ore to him than to the hiſtorian; 'tis a field com- to both. But the poet makes it properly his own, only a poet, by the artful and ingenious manner, ich he diſpoſes and lays together the parts of his t.

makes choice firſt of an event, an action celebra- hiſtory, and preſerves the moſt material circum- s of it. Were he to alter or miſplace them, he would

would give offence to readers of underſtanding, whoſe judgment he ought always to reverence or fear. Thus far he lies under reſtraint and is tied down by his matter, as well as the hiſtorian. But he is at liberty after this to add new circumſtances, provided he always keeps within the exacteſt bounds of probability, which is in poetry like what is [f] called in painting "a ſecondary truth; which uſually ſupplies in every "ſubject what it has not, but might have, and is given "by nature to ſome other ſubjects; and thus unites what "ſhe almoſt conſtantly divides." The poet has therefore the liberty of handling incidents and circumſtances in ſuch manner, as to advance the character of his hero, or whomſoever elſe he pleaſes. Except the fabulous perſonages, he loſes nothing of all we admire in the ancients. Every thing beſides is left to him, curious narrations, lively deſcriptions, noble compariſons, affecting diſcourſes, new incidents, unforeſeen events, and well-painted paſſions. Add to theſe an ingenious diſtribution of all the ſeveral parts. Here then we have the beauties of all times and religions, and wherever all theſe join with an harmony, purity, and variety of verſification, they cannot fail of forming a perfect poem. But to reduce the whole to a ſingle principle.

The deſign of epick poetry, as of all the other ſpecies of poetry, is to [t] profit and delight. All the rules of poetry, and pains of the poet, have a tendency to this end. Now this cannot be attained by empty imaginations, or frivolous fictions. 'Tis doubtleſs by forming at firſt an ingenious plan of the whole ſeries of his action, by carrying his reader from the beginning to the middle or rather to the end of his ſubject, by making him believe he has only one ſtep to the concluſion of the whole, and then raiſing a thouſand obſtacles, which remove him from it, and excite his inclination to ſee it; by recalling the facts pre-

[f] Lettre inſerée dans le cours de peinture par M. de Piles, p. 45.

[t] Et prodeſſe volunt & delectare poetæ. Horat.

ceding,

ceding it with recitals advantageouſly introduced; and laſtly, by bringing on the event with the neceſſary connections preparatory to it, ſo as to awaken the reader's curioſity, to draw him into ſtill greater concern for the hero, to keep him in a gentle uneaſineſs, and lead him from one ſurprizing incident to another, till the whole is unravelled. An epick poem executed in this taſte will certainly pleaſe, nor ſhall we regret the loſs of either the intrigues of Venus, or the ſerpents and poiſon of Alecto.

To conclude, by declaring againſt the fabulous fictions of the poets in the manner I have done, I am far from condemning certain figures, by which thought, voice, and action, are given to inanimate beings. The poet may always be allowed to addreſs himſelf to the heavens and the earth, to call upon nature to praiſe its author, to give wings to the winds in order to make them the meſſengers of God, to lend a voice to the thunder and the skies to ſound forth his glory, and to cloath the virtues and vices in forms and perſons. No one can be offended to hear it ſaid of a conqueror, that victory waits always on his ſteps, that terror marches before him, and deſolation and horror follow after him. Theſe figures, bold as they are, are no more contrary to truth, than a metaphor or hyperbole; and I may well apply here what Quintilian ſays of the laſt, [u] *Monere ſatis eſt, mentiri hyperbolen, nec ita, ut mendacio fallere velit.* In fact, all theſe figures, when diſcreetly uſed, are ſo far from creating any alluſion in the mind, that they are indeed no other than lively and majeſtick forms of ſpeaking, which expreſs ſenſibly and in few words what would appear very faint by a longer circumlocution.

[u] Lib. 8. cap. 6.

CHAP. II.

Of Poetry in particular.

THE inſtructions to be given youth concern poetry regard either the verſification, or manner of reading and underſtanding the poets, the knowledge of the rules and nature of the di rent ſorts of poems.

ARTICLE the FIRST.

Of verſification.

Of the different taſte of nations with regard verſification.

THE art of making verſes is called verſificati And the different taſte of different nations verſification is very ſurprizing. What in one l guage is extremely agreeable, in another is inſipid the mark of a bad taſte. Rhymes for inſtance, wh have ſo good an effect in modern poetry, and ſti ſo agreeably upon the ear in French, Italian, Span and High-Dutch, are ſhocking in Greek and Lat and in like manner the meaſure of the Greek Latin verſes, which depends upon the [x] quantity ſyllables, would have no grace in our modern poe

[x] *Quantity* is properly the meaſure of every ſyllable, and the time to be taken up in pronouncing it, according to which ſome are called ſhort, others long, and others common. The French tongue indeed obſerves the le and ſhortneſs of vowels in nunciation, and the differ ſometimes goes ſo far as to a different ſignification to the word. Aveuglement the ſub

to talk only of one language, what an infi-
riety of feet, meaſures, cadences, and verſes
meet with in the Latin poetry? (and the
ıay be ſaid of the Greek.) Into how many
t kinds of poems is it divided, of which each
ſelf an whole, and has its peculiar rules and
, that often receives its higheſt graces from
ıcture of ſeveral kinds of verſes, which only
tain matters and ſubjects; ſo that if we were
them to others, they would put on a foreign
ave an air of conſtraint, and ſpeak no more
atural language? The hexameter verſe has
ng grave and majeſtic in it, but becomes more
and familiar, when joined to the pentameter.
:aic, eſpecially when ſupported by the two dif-
›rts of verſes, uſually joined with it, is full of
ıd grandeur; on the other hand the ſapphick
h and flowing, and derives abundance of grace
: adonick, which terminates the ſtanza. And
ıamine the cadence of the phaleucick verſe,
ıld ſay it was made expreſly for banter and
ı. Now whence can this ſurprizing variety

not believe that it was chance which eſtabliſhed
rent ſpecies of verſification. This variety is
ı founded in nature, which having given the
ıick ſenſe of ſounds, leads it alſo to the choice
ent ſorts of meaſures, cadencies, and orna-
according to the ſubjects treated, and the paſ-
be expreſſed.

ıpick poem, which repreſents the great ac-
heroes, demands a grave and majeſty verſifi-

ıglément an adverb; *'tin.* The vowel *e* in *ring* words, *ſévére, é-ché, revêtex*, has three ounds and three diffe-ities, of which I queſ-ıer the Greek and La-s can give an example. Whence it is plain, that the French has it in quantity, though not ſo diſtinctly expreſſed in every ſylla-ble as in the Greek and Latin; but this quantity is of no uſe in French poetry towards forming of different feet and different meaſures.

cation. It requires verſes, which have a ſolemnity in their march, have a longer meaſure, without overhaſty, or precipitate motions, and which end with a noble fall, ſupported by the gravity of the ſpondée.

On the other hand odes and ſongs, which form a ſort of poetry full of images, and were uſually ſet to muſick and attended with dancing, ſeem to require ſhorter verſes, which bound and caper, ſhoot out like arrows, and by their ſwift and rapid motion aſſiſt the lively ſallies, to which the ſoul abandons itſelf.

As the dramatick poem has neither the majeſty of the epic, nor the impetuoſity of hymns and odes, it ſuits beſt with the iambick foot, which gives harmony enough to verſes to raiſe them above the common language, and leaves them notwithſtanding ſimplicity enough to ſuit with the familiar diſcourſe of the actors, introduced upon the ſtage.

Our modern languages, by which I mean the French, Italian, and Spaniſh, are certainly derived from the remains of the Latin, intermixed with the Teutonick or German. The greateſt part of the words come from the Latin, but the conſtruction and auxiliary verbs, which are of very great uſe, are taken from the German. And 'tis probable our rhymes are derived from that language too, with the cuſtom of meaſuring verſes, not by feet made up of long and ſhort ſyllables, as the Romans did, but by the number of ſyllables.

In the lower ages of the Empire, when they grew fond of rhymes, ſome attempts were made to introduce them into Latin poetry, but without ſucceſs. And they have been only preſerved in certain hymns which we find in the offices of the church, where like the verſes of modern languages they have a meaſure that barely depends upon the number of ſyllables, without any regard to their being long or ſhort.

There is one thing in this diverſity of taſtes, which very much puzzles me, and that is, why rhymes, which pleaſe ſo much in one language, ſhould be ſo

ſhocking

ſhocking in another. Can this difference ariſe from habit and cuſtom, or is it derived from the nature of languages?

The French poetry (and the ſame may be ſaid of all the modern languages) abſolutely wants the delicate and harmonious variety of feet, which gives numbers, ſmoothneſs, and grace to the Greek and Latin verſification, and is forced to be content with the uniform joining together of a certain number of ſyllables of equal meaſure in the compoſition of its verſes. To arrive therefore at its proper end, which is pleaſing the ear, it is under a neceſſity of ſeeking out for other graces and charms, and of ſupplying what it wants by the exactneſs, cadence, and abundance of its rhymes, in which the principal beauty of the French verſification conſiſts.

At the ſame that in order to pleaſe we require a performance be not ſlovenly, but ſent abroad in a ſuitable dreſs, we are likewiſe offended with too open an affectation of ſuperfluous ornaments. It may be perhaps in this taſte, that the rhymes which are very agreeable in French poetry, as being eſſential to it, may ſeem inſupportable in Latin, as they are ſuperfluous, and expreſs ſomething too much affected.

2. *Whether 'tis uſeful to know how to make verſes, and how the boys ſhould be taught that art.*

It is ſometimes aſked of what uſe verſification may be in moſt part of the employments, for which the youth brought up in colleges are deſigned; and whether the time ſpent in the making of verſes might not be put to a better uſe, if employed in more ſerious and beneficial ſtudies?

Though verſification were not of ſo great uſe as it is upon particular occaſions, as the making hymns for the church, ſinging the divine praiſes, celebrating the great actions and virtues of princes, and ſometimes *recreating the* mind by an innocent and ingenious

nious amuſement; it muſt be allowed to be of abſolute neceſſity for the right underſtanding of the poets, whoſe beauties can never be diſcerned as they ought, unleſs by the compoſition of verſes the ear be accuſtomed to the numbers and cadence, which reſult from the different ſorts of feet and meaſures employed in the different ſpecies of poetry, every one of which has ſeparate rules and peculiar graces. Beſides this ſtudy may be very uſeful to youth [y] in point of eloquence, by raiſing the mind, accuſtoming them to think after a noble and ſublime manner, teaching them to deſcribe objects in more lively colours, and giving their ſtyle a greater copiouſneſs, force, variety, harmony, and beauty.

'Tis in the fourth claſs the boys are uſually put upon the ſtudy of poetry. To this end they are firſt taught the rules of quantity. This ſtudy is of great importance to them, and through the neglect of it in their tender years we ſee perſons of great abilities in other reſpects pronounce Latin in a manner not to their credit.

Theſe rules may be ſtudied in French or Latin. Some profeſſors who firſt taught them in French, have ſince found by experience that 'tis better to do it in Latin; and I think the reaſon of it may eaſily be aſſigned. For as this ſtudy depends almoſt wholly upon the memory, and in a manner upon an artificial memory, the Latin verſes of Deſpauterius are more eaſily learnt and retained; though perhaps that work might be mended by lopping off ſome ſuperfluities in it. The boys ſhould be ſo far maſters of theſe rules, as to be able to give an account of the quantity of every ſyllable, and quote immediately the rule for it either in Latin or French.

The ſubject of the verſes given to the boys ſhould be proportioned to their ſtrength, and encreaſe with

[y] Plurimum dicit oratori conferre Theophraſtus lectionem poetarum. Namque ab his & in rebus ſpiritus, & in verbis ſublimitas, & in affectibus motus omnis, & in perſonis decor petitur. Quintil. lib. 10. cap. 1.

them.

hem. At firſt they muſt be put upon changing the places of words; then upon ending ſome epithets, and altering ſome expreſſions; after that they muſt enlarge a little the thoughts and deſcriptions; and laſtly, as they grow more improved, they muſt compoſe ſome little matter of themſelves, where the whole is to be of their own invention. In the ſecond and firſt claſſes ſelect paſſages from the French poets are often given to be turned into Latin verſe; and I have known ſeveral of them very fond of this exerciſe, and ſucceed in it better than in any other. And the reaſon ſeems evident. For in this caſe their ſubject ſupplies them with beautiful thoughts, gives a poetical ſtyle and ſpirit, and inſpires a noble ſublimity; they have nothing to do but to make choice of proper expreſſions, and throw them into good order; and this they may eaſily learn from reading the poets.

'Tis neceſſary for the profeſſors to dictate from time to time correct verſes to their ſcholars, which may ſerve them to copy after. And if they ſtudy at home, it may not be amiſs to take the ſubject from Virgil, or ſome other excellent poet.

ARTICLE the SECOND.

Of reading the poets.

ONLY reading the poets can teach youth how to make verſes well. To this end their maſters ſhould take particular care to make them obſerve the cadence of verſe and the poetical ſtyle.

I.

Of the cadence of verſe.

There is a plain, common and ordinary numeroſity, which ſupports itſelf alike univerſally, renders the verſe ſmooth and flowing, carefully throws out what-

ever may offend the ear by a rough and diſagreeable ſound, and by the mixture of different numbers and meaſures forms that pleaſing harmony, diffuſed throughout the whole body of the poem.

Beſides this there are certain particular cadences, of greater ſignificancy, which make a more ſenſible impreſſion. Theſe ſorts of cadences are very beautiful in verſification, and add a conſiderable grace, provided they are uſed with prudence and addreſs, and do not return too often. They prevent the tediouſneſs, which uniform cadences, and regular returns, in one and the ſame meaſure, cannot fail of producing. In this point the Latin verſification has an incomparable advantage over the French, which being obliged to divide the Alexandrine verſe into exact hemiſtichs, to make a kind of ſtop after the three firſt feet, to have a regular rhyme at the end of the three laſt, and to proceed exactly in the ſame method in all the verſes following, muſt be liable to tire the reader's attention ſoon, unleſs ſupported and reinforced by other beauties, ſufficient to cauſe this perpetual monotony to be forgot. As to the Latin poetry, we have there an entire liberty to divide our verſes as we pleaſe, to vary the pauſes (*cæſuras* or *cadences*) at will, and artfully to ſpare delicate ears the uniform returns of the dactyle and ſpondée, which cloſe an heroick verſe.

Virgil will ſhew us all the value of this liberty, ſupply us with examples of every kind, and teach us the uſe we are to make of them.

1. *Grave and harmonious cadencies.*

1. Long words properly placed form a full and harmonious cadence, eſpecially if there are ſeveral ſpondées in the verſe.

[z] Obſcœnique canes, importunæque volucres.
[a] Luctantes ventos tempeſtateſque ſonoras
Imperio premit.

[z] Georg. 1. 470. [a] Æn. 1. 47.

Ecce

[b] Ecce trahebatur paſſis Priameïa virgo
Crinibus.
[c] Ipſa videbatur ventis Regina vocatis
Vela dare.
[d] Dona recognoſcit populorum, aptatque ſuperbis
Poſtibus.
[e] Viſceribus miſerorum, & ſanguine veſcitur atro.

2. The ſpondaick verſe has ſometimes a great deal of gravity.

[f] Cara Deum ſoboles, magnum Jovis incrementum.

Virgil has uſed it very advantageouſly in the deſcription of Sinon's ſurprize and aſtoniſhment.

[g] Namque ut conſpectu in medio turbatus, inermis
Conſtitit, atque oculis Phrygia agmina circumſpexit.

It is alſo very proper to expreſs any thing ſad and doleful.

[h] Quæ quondam in buſtis aut culminibus deſertis
Nocte ſedens, ſerùm canit importuna per umbras.

The poet Vida has happily made uſe of it to expreſs the laſt groan of Jeſus Chriſt.

Supremamque auram, ponens caput, expiravit.

3. Verſes ending with a monoſyllable have often abundance of force.

[i] Inſequitur cumulo præruptus aquæ mons.
[k] Hæret pede pes, denſuſque viro vir.
[l] Manet imperterritus ille
Hoſtem magnanimum expectans, & mole ſua ſtat.
[m] Sternitur, exanimiſque tremens procumbit humi bos.
[n] Sæpe exiguus mus
Sub terris poſuitque domos atque horrea fecit.

[b] Æn. 2. 403.
[c] Æn. 8. 707.
[d] Ibid. 721.
[e] Æn. 3. 622.
[f] Æn. 4. 49.
[g] Æn. 2. 67.
[h] Æn. 12. 863.
[i] Æn. 1. 109.
[k] Æn. 10. 361.
[l] Ib. 770.
[m] Æn. 5. 481.
[n] G. 1. 181.

2. *Cadences ſuſpended.*

There are ſeveral ſorts of them, which have all their peculiar graces. The reader will eaſily perceive the difference without me.

[o] Tumiduſque novo præcordia regno
Ibat; & ingenti, &c.

[p] At mater ſonitum thalamo ſub fluminis alti
Senſit; eam circum, &c.

[q] Qua juvenis greſſus inferret; at illum
Curvata in montis ſpeciem circumſtetit unda.

[r] Caſtæ ducebant ſacra per urbem
Pilantis matres in mollibus.

[s] Nonne vides? cùm præcipiti certamine campum
Corripuere, ruuntque effuſi carcere currus.

[t] Sed non idcirco flammæ atque incendia vires
Indomitas poſuere.

[u] Arrectas appulit aures
Confuſæ ſonus urbis, & illætabile murmur.

[w] Nec jam ſe capit unda: volat vapor ater ad auras.

[x] Et fruſtra retinacula tendens
Fertur equis auriga, neque audit currus habenas.

[y] Ac velut in ſomnis oculos ubi languida preſſit
Nocte quies, nequicquam avidos extendere curſus.
Velle videmur, & in mediis conatibus ægri.
Succidimus.

The two laſt inſtances are ſufficient of themſelves to ſhew the boys the beauty of verſe. In how ſurprizing a manner does the ſuſpended cadence, *fertur equis auriga*, expreſs the coachman bending down and hanging over his horſes? And how aptly does the other cadence, *velle videmur*, which ſtops the verſe at the beginning, and holds it in a manner ſuſpended, deſcribe a man's vain endeavours to run in a dream?

[o] Æn. 9. 596.
[p] G. 4. 333.
[q] Ib, 360.
[r] Æn. 8. 668.
[s] G. 3. 103.
[t] Æn. 5. 680.
[u] Æn. 12. 619.
[w] Æn. 7. 466.
[x] G. 1. 513.
[y] Æn. 12. 908.

3. Broken

3. *Broken cadences.*

[a] Olli ſomnum ingens rupit pavor.
[b] Eſt in ſecceſſu longo locus.
[c] Hæc ubi dicta, cavum converſa cuſpide montem,
Impulit in latus.
[d] Ipſius ante oculos ingens à vertice pontus
In puppim ferit; excutitur, pronuſque magiſter
Volvitur in caput.
[e] Illa noto citiùs volucrique ſagitta
Ad terram fugit, & portu ſe condidit alto.
[f] Simul hæc dicens attollit in ægrum,
Se femur.
[g] Tali remigio navis ſe tarda movebat:
Vela facit tamen.

4. *Eliſions.*

Eliſion contributes very much to the beauty of verſe. It ſerves equally to make the numbers ſmooth, flowing, rough, or majeſtick, according to the difference of the objects to be expreſſed.

[h] Phyllida amo ante alias.
[i] Flumina amem ſylvaſque inglorius.
[k] Sæpe etiam ſteriles incendere profuit agros.
[l] Scandit fatalis machina muros
Fœta armis.
[m] Arma amens capio.
[n] Illa graves oculos conata attollere, rurſus
Deficit.
[o] Spelunca alta fuit.
[p] Quinquaginta atris immanis hiatibus hydra.
[q] Impiaque æternam timuerunt ſecula noctem.

[a] Æn. 7. 457.
[b] Æn. 1. 163.
[c] Ib. 85.
[d] Ibid. 118.
[e] Æn. 4. 242.
[f] Æn. 10. 856.
[g] Æn. 5. 280.
[h] Ec. 3. 78.
[i] Geor. 2. 486.
[k] Geor. 1. 84.
[l] Æn. 2. 237.
[m] Ibid. 314
[n] Æn. 4. 688.
[o] Æn. 6. 237.
[p] Ibid. 576.
[q] Geor. 1. 468.

[q] Grandiaque effoſſis mirabitur oſſa ſepulchris.
[r] Ut regem æquævum crudeli vulnere vidi.
Vitam exhalantem.
[s] Tot quondam populis terriſque ſuperbum
Regnatorem Aſiæ.
[t] Nympha, decus fluviorum, animo gratiſſima noſtro.
[u] Dii, quibus imperium eſt animarum, umbræque
ſilentes.
[w] Mene Iliacis occumbere campis
Non potuiſſe, tuaque animam hanc effundere dextra?
[x] Urgeri mole hâc.

It is impoſſible we ſhould know all the ſweetneſs of the numbers and cadence of the Latin verſes, as we do not pronounce them after the manner of the ancients; and perhaps murder them as much by our bad pronunciation, as foreigners do our verſes by their way of pronouncing them.

Cadences proper to deſcribe different objects.

1. *Sorrow.* As ſorrow is to the ſoul, what ſickneſs is to the body, it diffuſes a languor and faintneſs around it, and requires to be expreſſed by ſpondées and long words, which give a ſlowneſs and heavineſs to verſe.

[y] Extinctum Nymphæ crudeli funere Daphnim
Flebant.
[z] Afflictus vitam in tenebris luctuque trahebam,
Et caſum inſontis mecum indignabar amici.
[a] Cunctæque profundum
Pontum aſpectabant flentes.
[b] Et caligantem nigra formidine lucum.

2. *Joy.* Joy on the other hand being the life, the health, the happineſs of the ſoul, muſt inſpire it with

[q] Geor. 1. 497.
[r] Æn. 2. 561.
[s] Ibid. 556.
[t] Æn. 12. 152.
[u] Æn. 6. 264.
[w] Æn. 1. 101.
[x] Æn. 3. 579.
[y] Ec. 5. 20.
[z] Æn. 2. 92.
[a] Æn. 5. 614.
[b] Geor. 4. 468.

quick

quick, lively, and rapid ſentiments, which demand the rapidity of dactyls.

[c] Saltantes Satyros imitabitur Alpheſiboeus.
[d] Juvenum manus emicat ardens
Littus in Heſperium.

3. *Softneſs.* To expreſs ſoftneſs, we muſt make choice of words with many vowels, which have a great many ſyllables with very few letters, and the conſonants ſmooth and flowing; and ſuch ſyllables muſt be avoided, as conſiſt of ſeveral conſonants, harſh eliſions, and rough letters or aſpirates.

[e] Mollia luteolâ pingit vaccinia calthâ.
[f] Lanea dum niveâ circumdatur infula vittâ.
[g] Vel miſta rubent ubi lilia multâ
Alba roſâ.
[h] Ille latus niveum molli fultus hyacintho.
[i] Devenere locos lætos, & amœna vireta
Fortunatorum nemorum, ſedeſque beatas.
[k] Qualem virgineo demeſſum pollice florem
Seu mollis violæ, ſeu languentis hyacinthi.

4. *Roughneſs.* To expreſs roughneſs, we muſt firſt chuſe words which begin and end with an *r*, as *rigor*, *rimantur*, or which double the *r*, as *ferri*, *ferræ*: 2dly. We muſt employ rough conſonants as the *x*, *axis*, or the aſpirate *h*, *trahat*: 3dly. Words formed of double conſonants, as *junctos*, *fractos*, *noſtris*: 4thly. Eliſions, by throwing together ſuch words and vowels as ſound harſh when joined, as *ergo ægrè*.

[l] Tum ferri rigor atque argutæ lamina ſerræ.
[m] Poſt valido nitens ſub pondere faginus axis
Inſtrepat, & junctos temo trahat æreus orbes.

[c] Ec. 5. 73.
[d] Æn. 6. 5.
[e] Ec. 1. 50.
[f] Geor. 3. 487.
[g] Æn. 12. 61.
[h] Ec. 6 53.
[i] Æn. 6. 638.
[k] Æn. 11. 68.
[l] Geor. 143.
[m] Geor. 3. 172.

[a] Ergo ægrè rostris terram rimantur.
[b] Namque morantes
Martius ille æris rauci canor increpat, & vox
Auditur fractos sonitus imitata tubarum.
[p] Franguntur remi.
[q] Hinc exaudiri gemitus, & sæva sonare
Verbera: tum stridor farri, tractæque catenæ.
[r] Una omnes ruere, ac totum spumare reductis
Convulsum remis rostrisque tridentibus æquor.

5. *Lightness.* Dactyles are proper to explain lightness.

[s] Tum cursibus auras
Provocet, ac per aperta volans ceu liber habenis
Æquora, vix summâ vestigia ponat arenâ.
[t] Inde ubi clara dedit sonitum tuba, finibus omnes,
Haud mora, prosiluere suis: ferit æthera clamor.
[u] Mox aere lapsa quieto
Radit iter liquidum, celeres neque commovet alas.
[w] Quadrupedante putrem sonitu quatit ungula campum.

6. *Heaviness.* It requires spondées.

[x] Illi inter sese magna vi brachia tollunt
In numerum, versantque tenaci forcipe ferrum.
[y] Agricola incurvo terram molitus aratro
Exesa inveniet scabrâ rubigine tela.

6. *Cadences, where the words placed at the end have a peculiar force or grace.*

Words thus placed produce this effect, either as they give the finishing stroke to the painting, or add a new beauty to a thought which seemed already perfect, or characterise it better, and render the mind of

[a] Geor. 3. 534.
[b] Geor. 4. 70.
[p] Æn. 1. 108.
[q] Æn. 6. 557.
[r] Æn. 8. 689.
[s] Geor. 3. 193.
[t] Æn. 5. 139.
[u] Ibid. 216.
[w] Æn. 8. 595.
[x] Geor. 4. 174.
[y] Geor. 1. 494.

ıe hearer attentive to what is moſt affecting and im-ɔrtant in it.

Vox quoque per lucos vulgo exaudita ſilentes
ngens.
Hi ſummo in fluctu pendent.
Quarto terra die primùm ſe attollere tandem
'iſa, apesire procul montes.
Vidi egomet duo de numero cùm corpora noſtro
'renſa manu magnâ, &c.
[f] Jacuitque per antrum
mmenſum.
Corripit extemplo Æneas, aviduſque refringit
Cunctantem.
Nunc omnes terrent auræ, ſonus excitat omnis
uſpenſum.
Namque humeris de more habilem ſuſpenderat arcum
Venatrix.
Et mediis properas Aquilonibus ire per altum
Crudelis.
Sed tum forte cavâ dum perſonat æquora conchâ
Demens, & cantu vocat in certamina divos.

II.

Of the poetick ſtile.

POETRY has a language peculiar to itſelf, which is very different from that of proſe. As he poet's deſign is principally to pleaſe, to affect and exalt the ſoul, to inſpire it with grand ſentiments, and work upon the paſſions, they are allowed to uſe bolder expreſſions, uncommon modes of ſpeech, more frequent repetitions, freer epithets, and deſcriptions more adorned and extenſive. Theſe are the colours that poetry, which is a kind of painting in words, makes uſe of to repreſent after nature and the life the ſubjects and images

[b] Geor. 1. 476.
[c] Æn. 1. 110.
[d] Æn. 3. 205.
[e] *Ibid.* 623.
[f] *Ibid.* 631.
[g] Æn. 6. 21.
[h] Æn. 728.
[i] Æn. 1. 322.
[k] Æn. 4. 310.
[l] Æn. 1. 71.

it treats. This the boys ſhould be carefully made to obſerve, as they read the poets. I ſhall give ſome examples, which may ſerve to make them diſtinguiſh it of themſelves, and to give them a taſte of the beauties of poetry.

1. *Poetical expreſſions.*

I ſhall make choice of a ſingle expreſſion, and endeavour to point out the uſe which Virgil has made of it in the deſcription of different pictures. 'Tis the word *pendere.*

[m] Ite meæ, quondam felix pecus, ite capellæ.
Non ego vos poſthac viridi projectus in antro
Dumoſâ pendere procul de rupe videbo.

The poet might have ſaid, *Non ego vos alta paſcentes rupe videbo.* The word *pendere* wonderfully deſcribes the goats, which at a diſtance ſeem as it were to hang upon the ſteep rocks, whereon they feed.

[n] Hi ſummo in fluctu pendent, his unda dehiſcens
Terram inter fluctus aperit.

If we put inſtead of it, *hi ſummo in fluctu apparent,* the image and beauty vaniſh at once. They conſiſt in the word *pendent,* and in the place where it ſtands. For, *hi pendent ſummo in fluctu,* does not produce the ſame effect.

[o] Pendent opera interrupta, minæque
Murorum ingentes, æquataque machina cœlo.

It muſt be owned that all the expreſſions here are very poetical. *Minæ ingentes murorum,* to expreſs ſuch high walls, as ſeem to menace heaven. But the word *pendent* very much heightens the deſcription: For where would be the beauty, if we ſaid *manent opera interrupta?*

[m] Ec. 1. 75.
[n] Æn. 1. 110.
[o] Æn. 4. 88.

Fronte ſub adverſa ſcopulis pendentibus antrum.

Do we not ſeem to ſee the rocks hang advanced in he air, and forming a natural vault?

[q] Ut pronus pendens in verbera telo
Admonuit bijugos.

[r] Nec ſic immiſſis aurigæ undantia lora
Concuſſere jugis, pronique in verbera pendent.

Can any picture better expreſs the action and poſture of a coachman bending over his horſes, and laſhing them on to a gallop?

[f] Simul arripit ipſum
Pendentem, & magnâ muri cum parte revellit.

The mind and the ear cannot but here be ſenſible of the force and grace of the word *pendentem*.

[t] Iliacos iterum demens audire labores
Expoſcit, pendetque iterum narrantis ab ore.

It is impoſſible to expreſs better the lively attention of a perſon, who hears another with pleaſure, and remains unmoveable, fixed, and in a manner hanging upon his lips.

[u] Fecerat & viridi fætam Mavortis in antro
Procubuiſſe lupam? geminos huic ubera circum
Ludere pendentes pueros, & lambere matrem,
Impavidos.

How lively is the deſcription; but the example, which follows, ſupplies an image by far more agreeable, and drawn from nature itſelf. A father, who would embrace his child, bends down towards him, and when the infant has thrown his little arms around his neck, the father riſes up, and holds him ſo hanging about him. The word *pendere* alone ſuffices to paint this image.

[p] Æn. 1. 170.
[q] Æn. 10. 586.
[r] Æn. 5. 146.
[f] Æn. 9. 561.
[t] Æn. 4. 78.
[u] Æn. 8. 630.

[w] Interea

[w] Interea dulces pendent circum oſcula nati.
[x] Ille ubi complexu Æneæ colloque pependit.

And the caſe is the ſame with a thouſand other poetical expreſſions, the grace and energy of which the boys ſhould be made to obſerve.

2. *Poetical turns.*

The language peculiar to poetry, which diſtinguiſhes it from proſe, properly conſiſts in certain turns and forms of ſpeaking; for almoſt all words are common to both. In theſe turns and modes of ſpeech the riches and beauty of poetry conſiſt. It is by them it finds means to vary a diſcourſe to infinity, to ſhew the ſame object under a thouſand different faces eternally new, to preſent pleaſing images univerſally, to ſpeak to the ſenſes and imagination a language they love, to expreſs the ſmalleſt matters with a grace, and the greateſt with a nobleneſs and majeſty, that ſupports the whole grandeur and weight of them. Some inſtances will explain my meaning.

1. To plough, to cultivate the ground; *arare, colere terram*; is a manner of ſpeaking which in proſe is not capable of many different turns, but may be very much diverſified in verſe; and Virgil has actually expreſſed it ſeveral ways. I ſhall give ſome of them, that youth may learn how the ſame thing, conſidered in different points of view, as to inſtruments, manner, circumſtances, and effects, may be varied *ad infinitum*.

[y] Depreſſo incipiat jam tum mihi taurus aratro
Ingemere, & ſulco attritus ſplendeſcere vomer.
[z] Exercetque frequens tellurem, atque imperat arvis.
[a] Ante Jovem nulli ſubigebant arva coloni.
[b] Quod niſi & aſſiduis terram inſectabere raſtris.

[w] Geor. 2. 523.
[x] Æn. 1. 719.
[y] Geor. 1. 45.
[z] Ibid. 99.
[a] Ibid. 125.
[b] Ibid. 155.

Prima

ıa Ceres ferro mortales vertere terram
ıit . . . . . [d] Incumbere aratris.
cola incurvo terram dimovit aratro.
[f] Scindere terram,
npum horrentem fractis invertere glebis.
ı ægrè raſtris terram rimantur.

'Tis worth while to obſerve how many different
Virgil deſcribes navigation.

aliter quàm qui adverſo vix flumine lembum
ıiis ſubigit.
ando infidum remis impellere marmor
Conveniat.
citant alii remis freta cæca.
dabant læti, & ſpumas ſalis ære ruebant.
ı damus, vaſtumque cava trabe currimus æquor.
. cadunt, remis inſurgimus: haud mora, nautæ
ı torquent ſpumas, & cœrula verrunt.
ımuſque viam, & velorum pandimus alas.
atim ſocii ferunt mare, & æquora verrunt.
imus & proni certantibus æquora remis.
[q] Fluctus atros aquilone ſecabat.
[r] Ferit æthera clamor
cus: adductis ſpumant freta verſa lacertis.
ſunt pariter ſulcos, totumque dehiſcit
ılſum remis roſtriſque tridentibus æquor.
[f] Olli certamine ſummo
mbunt, vaſtis tremit ictibus ærea puppis,
ıhiturque ſolum.
ı venti poſuere, omniſque repente reſedit
ı, & in lento luctantur marmore tonſæ.
ıt aquæ . . . . . & longâ ſulcat maria alta carina.

or. 1. 147.
d. 213.
or. 2. 531.
or. 3. 160.
d. 534.
or. 1. 210.
d. 254.
or. 2. 503.
. 1. 59.

[m] Æn. 3. 191.
[n] Ibid. 207.
[o] Ibid. 190.
[p] Ibid. 668.
[q] Æn. 5. 2.
[r] Ibid. 140.
[s] Ibid. 197.
[t] Æn. 7. 27.
[u] Æn. 10. 196.

3. One

3. One of the moſt uſual methods with the poets is to deſcribe things by their effects, or their circumſtances. Inſtead of ſaying, *the ground, which lies untilled for one year, will yield a more plentiful crop the year following*, the poet ſays, the land, which has ſeen two ſummers and two winters, fully anſwers the wiſhes of the covetous husbandman, and produces ſo plentiful an harveſt, that the barns can ſcarce ſupport the weight of it.

[w] Illa ſeges demum votis reſpondet avari
Agricolæ, bis quæ ſolem, bis frigora ſenſit.
Illius immenſæ ruperunt horrea meſſes.

For, *as yet they had known no war*, they had not yet heard the terrible ſound of the trumpets, nor the crackling noiſe of the ſwords hammered upon the anvil.

[x] Necdum etiam audierant inflari claſſica, necdum
Impoſitos duris crepitare incudibus enſes.

It was in winter. The winter through an exceſs of cold made the ſtones cleave aſunder, and checked the rapid courſe of the rivers with its ice as with a bridle.

[y] Et cùm triſtis hiems etiam nunc frigore ſaxa
Rumperet, & glacie curſus frœnaret aquarum.

III. *Repitition.*

Repetitions are very graceful in poetry; and are either uſed for mere elegance, and to render the verſification more agreeable, or to lay a greater ſtreſs upon what is ſaid, or to expreſs the ſentiments, and deſcribe the paſſions.

1. *Repetitions, barely elegant.*

[z] Ambo florentes ætatibus, Arcades ambo.
[a] Sequitur pulcherrimus Aſtur,
Aſtur equo fidens.

[w] Geor. 1. 47.
[x] Geor. 2. 539.
[y] Geor. 4. 135.
[z] Ec. 7. 4.
[a] Æn. 10. 180.

Falle

Falle dolo, & notos pueri puer indue vultus.

2. *Repetitions, which are emphatical.*

Pan etiam Arcadia mecum ſi judice certet,
Pan etiam Arcadia dicat ſe judice victum.
[i] Nam neque Parnaſſi vobis juga, nam neque Pindi
Ulla moram fecere.
[e] Bella, horrida bella,
Et multo Tybrim ſpumantem ſanguine cerno.

There is another ſort of repetition very uſual with the poets, which at the ſame time has abundance of grace and force. Inſtead of ſaying, that a man has attempted to do a thing ſeveral times, but in vain, they ſay, that thrice he would have done it, and was thrice obliged to lay it aſide.

[f] Ter ſunt conati imponere Pelio Oſſam
Scilicet, atque Oſſæ frondoſum involvere Olympum;
Ter pater extructos disjecit fulmine montes.
[g] Ter conatus ibi collo dare brachia circum,
Ter fruſtra comprenſa manus effugit imago,
Par levibus ventis, volucrique ſimillima ſomno.
[h] Ter totum fervidus ira
Luſtrat Aventini montem: ter ſaxea tentat
Limina nequicquam: ter feſſus valle reſedit.

Virgil in the ſixth book of the Æneid has very properly made uſe of the figure, we are here ſpeaking of, to expreſs how grief hindered Dedalus from painting the fatal fall of his ſon Icarus. 'Tis one of the moſt beautiful paſſages in his poem.

[i] Tu quoque magnam
Partem opere in tanto, ſineret dolor, Icare haberes.
Bis conatus erat caſus effingere in auro,
Bis patriæ cecidêre manus.

[b] Æn. 1. 688.
[c] Ec. 4. 58.
[d] Ec. 10. 11.
[e] Æn. 6. 86.
[f] Geor. 1. 281.
[g] Ibid. 792.
[h] Æn. 8. 230.
[i] Æn. 6. 30.

How

How tender is the application to Icarus? How delicate the phraſe *fineret dolor*, inſtead of *ſi dolor ſiviſſet?* But can any thing be more finiſhed than the two following verſes? Twice the unhappy father ſtrove to repreſent the mournful adventure of his ſon in gold, twice fell the father's hands. The epithet in *patrias manus* is of an exquiſite taſte.

3. *Repetitions, which ſerve to expreſs the ſentiments, or paſſions.*

In aſtoniſhment and ſurpriſe.

[k] Miratur molem Æneas, magalia quondam:
Miratur portas, ſtrepitumque, & ſtrata viarum.
[l] Mirantur dona Æneæ, mirantur Iulum.
[m] Labitur uncta vadis abies, mirantur & undæ,
Miratur nemus inſuetum, &c.

Tender and lively paſſions.

[n] Ut vidi, ut perii! ut me malus abſtulit error!
[o] O mihi ſola mei ſuper Aſtyanactis imago.
Sic oculos, ſic ille manus, ſic ora ferebat.
[p] Ad cœlum tendens ardentia lumina fruſtra:
Lumina, nam teneras arcebant vincula palmas.

For ſorrow.

[q] Tityrus hinc aberat. Ipſæ te, Tityre, pinus,
Ipſi te fontes; ipſa hæc arbuſta vocabant.
[r] Te nemus Angitiæ, vitrea te Fucinus unda,
Te liquidi flevere lacus.

For joy.

[s] Cùm procul obſcuros colles, humilemque videmus
Italiam. Italiam primus conclamat Achates.
Italiam læto ſocii clamore ſalutant.

[k] Æn. 1. 425.
[l] Ibid. 713.
[m] Æn. 8. 91.
[n] Ec. 8. 41.
[o] Æn. 3. 489.
[p] Æn. 2. 405.
[q] Ec. 1. 39.
[r] Æn. 7. 760.
[s] Æn. 3. 522.

IV. *Epithets.*

[t] Epithets contribute very much to the beauty of verſe. Quintilian obſerves that the poets make uſe of them both more frequently and more freely than orators. More frequently, becauſe it is a great fault to over-load a diſcourſe in proſe with too many epithets; whereas in poetry they always produce a good effect, though in ever ſo great a number. More freely, becauſe with the poets it is enough that the epithet is ſuitable to the word it is annexed to; and thus we can diſpenſe with [u] *dentes albi, humida vina.* But in proſe, every epithet, which produces no effect, and adds nothing to the thing ſpoken of, is vicious. Indeed, we ſometimes meet with epithets among the Greek and Latin poets, which the delicacy of the French tongue will not excuſe in our poets; but this is ſeldom, and we are abundantly recompenſed for it by the number of beautiful epithets with which their verſes abound. I ſhall here give a few, without obſerving any other order, than as they ſtand in Virgil.

[w] Labitur infelix ſtudiorum, atque immemor herbæ
Victor equus.
[x] Alter erit maculis auro ſqualentibus ardens,
Et rutilis clarus ſquamis: ille horridus alter
Deſidia, latamque trahens inglorius alvum.
[y] Sed pater omnipotens ſpeluncis abdidit atris,
Hoc metuens.
[z] Ponto nox incubat atra.

Theſe two laſt examples ſhew the force of an epithet, when placed after a ſubſtantive.

[a] Ille impiger hauſit
Spumantem pateram, & pleno ſe proluit auro.
[b] Ardenteſque oculos ſuffecti ſanguine & igni

[t] Quintil. l. 8. c. 6.
[u] Æn. 7. 667. G. 3. 364.
[w] G. 2. 498.
[x] G. 4. 91.
[y] Æn. 1. 64.
[z] Ib. 93.
[a] Æn. 1. 477.
[b] Æn. 2. 210.

Sibila lambebant linguis vibrantibus ora.
[c] Arma diu ſenior deſueta trementibus ævo
Circumdat nequicquam humeris, & inutile ferru
Cingitur.
[d] Intenti expectant ſignum, exultantiaque haurit
Corda pavor pulſans, laudumque arrecta cupido.
[e] Pars ingenti ſubiere fer
Triſte miniſterium, & ſubjectam more parentum
Averſi tenuere facem.
[f] Roſtroque immanis vultur ob
Immortale jecur tundens, fœcundaque pœnis
Viſcera, rimaturque epulis, habitatque ſub alto
Pectore; nec fibris requies datur ulla renatis.
[g] Ille (ſpeaking of a tame deer)
Ille manum patiens, menſæque aſſuetus herili,
Errabat ſylvis; rurſuſque ad limina nota
Ipſe demum ſera quamvis ſe nocte ferebat.
[h] Sed mihi tarda gelu, ſeclisque effœta ſenectus
Invidet imperium, ſeræque ad fortia vires.
[i] Et pontum indignatus Ara
[k] Tela manu jam tum tenerâ puerilia torſit.

V. *Deſcriptions and narrations.*

The elegancy and vivacity of the poetick ſtile chiefly ſeen in deſcriptions and narrations. Some ſhorter and others longer. I ſhall give inſtances both.

1. *Short Deſcriptions.*

Virgil wonderfully deſcribes in a few verſes the row of an huſbandman, who had juſt loſt one of oxen by the murrain.

[l] It triſtis ar
Mœrentem abjungens fraterna morte juvencum,
Atque opere in medio defixa relinquit aratra.

[c] Æn. 2. 509.
[d] Æn. 5. 137.
[e] Æn. 6. 222.
[f] Ibid. 597.
[g] Æn. 7. 490.
[h] Æn. 8. 508.
[i] Ib. 728.
[k] Æn. 11. 578.
[l] G. 3. 517.

The following verſes give a lively reſemblance of the poor wretches, who demanded their paſſage over Acheron with earneſtneſs and importunity.

[m] Stabant orantes primi tranſmittere curſum,
Tendebantque manus ripæ ulterioris amore.

Æneas in the ſhades below had endeavoured to appeaſe Dido by an humble and pathetick diſcourſe. That princeſs, looking firſt upon him with a countenance full of indignation and fury, turns her face aſide, fixes her eyes upon the ground, and then leaves him abruptly without giving him one word of anſwer. All this is deſcribed in a very few words. But the ſilence of Dido outdoes all the other beauties.

[n] Talibus Æneas ardentem & torva tuentem
Lenibat dictis animum, lacrymaſque ciebat.
Illa ſolo fixos oculos averſa tenebat. . . . .
Tandem proripuit ſeſe, atque inimica refugit
In nemus umbriferum.

2 Narrations of greater length.

I ſhall make choice of one only, taken from the fourth book of the Georgicks, where Virgil tells the ſtory of Orpheus and Eurydice; from which I ſhall ſelect certain remarkable paſſages, and endeavour to ſhew the beauty of them.

Ipſe cava ſolans ægrum teſtudine amorem,
Te, dulcis conjux, te ſolo in littore ſecum,
Te veniente die, te decedente canebat.

This ſimply means, *Orpheus cithara dolorem leniens die ac nocte conjugem canebat*; in which manner we ſhould give the boys ſubjects to make verſes upon. The merit conſiſts in giving a poetical turn to theſe very plain thoughts and expreſſions. *Cava teſtudine* is far more elegant than *cythera*. *Ægrum amorem* much better deſcribes the lively ſorrow of Orpheus

[m] Æn. 6. 313. [n] Ib. 467.

[illegible] the principal beau
[illegible] following words. The application
[illegible] is travelling very tender and affecting
[illegible] a recital her to the vie
[illegible] how expressive is the epith
[illegible] are uttered four times in t
[illegible] &c. shews that Euryd
[illegible] Orpheus's thoughts. She
[illegible] know that fo
[illegible] proper to infol

[illegible]
[illegible] tantæ mentis, tam magnæ numinis umbram
[illegible] memor, non ante revelles
[illegible] quam [illegible] dederis cumulumque furori.

[illegible] single thought, [illegible]
[illegible] The poet,
[illegible] account of
[illegible] such particula
[illegible] Orpheus. T
[illegible] solicitude and inc
[illegible] This line,
[illegible] admirable both
[illegible] numbers which e
[illegible] very e
[illegible] prove, whi

[illegible] nunc oculis animisque in Averna recurras.
[illegible] Cerberus ora
[illegible] nodus crinibus angues . . . .

Nothing can be more natural than this brief recit

[illegible] ut primum lux alma data est, exercita curis,
[illegible] Cyclopum effudit clypeum vulcania moles ;
[illegible] aquæ, quæque paludes
[illegible] Taygeta legat
[illegible] nobis mentem avertere cupit miseris :
[illegible]

Ignoſcenda quidem, ſcirent ſi ignoſcere Manes.
Reſtitit, Eurydicenque ſuam, jam luce ſub ipſa,
Immemor heu! victuſque animi reſpexit. Ibi omnis
Effuſus labor, atque immitis rupta tyranni
Fœdera, terque fragor ſtagnis auditus Avernis.
Illa, Quis & me, inquit, miſeram, & te perdidit, Orpheu?
Quis tantus furor? En iterum crudelia retro
Fata vocant, conditque natantia lumina ſomnus.
Jamque vale: feror ingenti circumdata nocte,
Invalidaſque tibi tendens (heu! non tua) palmas.

It is not poſſible to conceive any thing more beautiful or finiſhed than this narration. The beginning may be reduced to this ſimple propoſition. *Jamque Eurydice ponè ſequens conjugem, ſuperas ad oras veniebat, cùm illam Orpheus reſpexit.* 'Tis plain that of the two parts of this propoſition, Orpheus's looking back upon Eurydice is the moſt affecting: And Virgil accordingly has laid the greateſt ſtreſs upon it. Every word is ſignificant in this line, *Cùm ſubita incautum dementia cepit amantem*; and the thought is extremely heightened by the line following, *Ignoſcenda quidem, ſcirent ſi ignoſcere Manes.* But what is ſtill drawn in more lively colours, is the phraſe *Eurydicen reſpexit.* And the epithet he gives Eurydice ſurpaſſes all, *Eurydicen ſuam*, "his dear Eurydice." Beſides this meaning, which firſt preſents itſelf to the view, and ſeems the moſt natural, there is another perhaps leſs evident and more delicate: Eurydice, whom he now judged to be reſtored to him, whom he now thought his own, and his own for ever. *Jam luce ſub ipſa*; as the happy moment drew nigh, when ſhe was about to be his indeed. *Immemor heu! victuſque animi.* He had long ſtruggled with himſelf, long reſiſted his eager deſire of caſting a look upon Eurydice; but at laſt overcome by his paſſion, he forgot the condition upon which he had received her; all intimated by the word *victus.*

Reſpexit, That the mind of the reader might continue thus far in ſuſpence, this word, which is deciſive and alone determines the ſenſe, ſhould be reſerved to the cloſe; and we may ſay that it is in a manner the finiſhing ſtroke of this inimitable picture.

The beauty and delicacy of the ſhort ſpeech of Eurydice cannot be ſufficiently admired.

Nothing could have been more frigid than the common tranſition, *Illa ſic loquitur, Quis*, &c; but the expreſſion, *Illa, quis & me, inquit, & te prodidit Orpheu?* is full of ſpirit.

Can any thing be more poetical than this phraſe, *En iterum crudelia retro Fata vocant, conditque natantia lumina ſomnus?* to expreſs, "Behold, I die a "ſecond time."

The cloſe of this ſhort diſcourſe in my opinion excels all the reſt. All that Eurydice could do in the laſt remaining moment of her life was to ſtretch out her weak and dying hands towards her dear Orpheus, the then ſole interpreters of the ſentiments of her heart. *Invalidaſque tibi tendens, heu! non tua, palmas.* I will not pretend to ſhew the delicacy of the phraſe, *heu! non tua*; it is more eaſy to be conceived than explained. This word ſeems uſed in oppoſition to the preceding expreſſion, *Eurydicenque ſuam.* It recalls to my mind two beautiful verſes made by a ſcholar in the firſt claſs of the college du Pleſſis. The ſubject was S. Anthony's eager return to S. Paul, who died during his abſence. The young poet, after obſerving S. Anthony's earneſt deſire to go back to his holy and much-valued friend, apoſtrophiſes thus to him,

Quid facis, Antoni? Jam friget Paulus, & altas
Immiſtus ſuperis, nec jam tuus, attigit arces.

I have repeated this paſſage to ſhew what uſe ſtudents ought to make of the reading of Virgil, and the beauties pointed out to them in him.

I do

I do not give the whole of this narration, leſt I ſhould tire the reader with reflections, which might ſeem tedious; but I cannot avoid tranſcribing here the beautiful verſes, which cloſe it. They treat of the head of Orpheus, which the Thracian women had caſt into the Hebrus.

Tum quoque, marmorea caput a cervice revulſum.
Gurgite cùm medio portans Oeagrius Hebrus
Volveret, Eurydicen vox ipſa & frigida lingua,
Ah! miſeram Eurydicen, anima fugiente, vocabat.
Eurydicen toto referebant flumine ripæ.

The poet might have barely ſaid, that the head of Orpheus being caſt into the Hebrus, his tongue ſtill pronounced the name of Eurydice. But how many beauties have we in three lines? *Vox ipſa*; the voice of Orpheus, of itſelf and through the habit it had contracted of pronouncing that tender name; *& frigida lingua*, and his tongue already cold and expiring, ſtill called upon Eurydice. The epithet *frigida* is extremely elegant. 'Tis uſual with the poets to expreſs death by the cold, which follows upon it. *Ah! miſeram Eurydicen.* How great tenderneſs there is in the repetition of Eurydice's name, in the epithet *miſeram*, and the preceding exclamation! And laſtly, does not this triple repetition of the name Eurydice perfectly expreſs the name of an eccho, which repeats the ſame word ſeveral times over?

[o] Ovid upon the ſame ſubject, has expreſſed this laſt beauty in a different manner, but at the ſame time with great elegance and delicacy.

Membra jacent diverſa locis: caput, Hebre, lyramque
Excipis, & (mirum) medio dum labitur amne,
Flebile neſcio quid queritur lyra; flebile lingua
Murmurat exanimis; reſpondent flebile ripæ.

There is extant a Commentary upon Virgil by la Cerda the Jeſuit, which is very proper to give youth

[o] Metam. Lib. 11.

a taſte of what we now ſpeak. He is very particular in examining all the thoughts, and ſometimes every expreſſion of this poet, and points out all his beauties and delicacies. M. Herſan, who taught rhetorick in the college du Pleſſis, and was a good judge, valued it very much, and made his ſcholars eſteem it equally. Scaliger alſo in his treatiſe of poetry explains very well the whole art of Virgil.

VI. *Speeches.*

Upon this article I might refer to the rules laid down in the next volume concerning rhetorick, as in general they belong alſo to poetry; but I thought I ought not entirely to omit here what relates to poetical orations.

I ſhall make choice of one only, and that a ſhort one, which will ſuffice to ſhew in what manner youth may diſcover the force and energy of the ſpeeches, which occur in the poets.

The diſcourſe I ſhall here undertake to explain is that of Juno, when ſeeing the Trojans upon the point of landing in Italy, notwithſtanding all her endeavours to prevent them, ſhe reproaches herſelf with weakneſs and want of power.

[p] Vix è conſpectu Siculæ telluris in altum
Vela dabant læti, & ſpumas ſalis ære ruebant:
Cùm Juno æternum ſervans ſub pectore vulnus,
Hæc ſecum; Me-ne incepto deſiſtere victam!
Nec poſſe Italia Teucrorum avertere regem!
Quippe vetor fatis. Pallas-ne exurere claſſem
Argivûm, atque ipſos potuit ſubmergere ponto,
Unius ob noxam & furias Ajacis Oilei?
Ipſa Jovis rapidum jaculata è nubibus ignem,
Diſjecitque rates, evertitque æquora ventis:
Illum expirantem transfixo pectore flammas
Turbine corripuit, ſcopuloque infixit acuto.
Aſt ego, quæ Divûm incedo regina, Joviſque
Et ſoror & conjux, una cum gente tot annos

[p] Æn. 1. 38, &c.

Bella

Bella gero; & quiſquam numen Junonis adoret
Prætereà, aut ſupplex aris imponat honorem?

In this ſpeech of Juno we may diſtinguiſh the exordium, the confirmation, and the peroration.

The narrative preceding it, plain as it is, foretels a very warm and paſſionate diſcourſe, and implies how high the hatred of the goddeſs roſe; *Cùm Juno æternum ſervans ſub pectore vulnus, Hæc ſecum.* The poet calls her reſentment a wound, *vulnus*; and that the Goddeſs kept and cheriſhed it in her heart, *ſervans*.

Hæc ſecum: Add *loquitur*, which is underſtood, and you take away all the fire and vivacity of the circumſtance.

The EXORDIUM. *Me-ne incæpto deſiſtere victam!* This abrupt beginning ſuits perfectly well with the character of a goddeſs, who full of haughtineſs and rage, reflecting inwardly on the ſubject of her diſſatisfaction, gives a vent at once to her grief and indignation. Every expreſſion deſerves to be examined. *Me-ne!* This one word implies all the reſt, and Juno herſelf explains its full meaning in what follows. *Incæpto deſiſtere*, that a woman, a goddeſs, (and ſuch a goddeſs) ſhould be obliged to lay aſide an enterprize ſhe had undertook; *victam*, that ſhe ſhould be forced to own herſelf conquered, notwithſtanding all her pains, and efforts to the contrary; and ſee her rival victorious, and triumphant over her impotence. All theſe words might be retained and not have the ſame force, as in *Incæpto cogor deſiſtere victa.* The thought is animated by the monoſyllable, and the interrogation *me-ne*; and the infinitive *deſiſtere*, without any preceding word to govern it; ſuch language is the effect of rage.

Nec poſſe Italia Teucrorum avertere regem? Here then ſhe ſtands convicted of want of power, this queen of the gods and men, *nec poſſe.* And this upon *what* occaſion? Did ſhe attempt to ruin a

mighty Prince, to force him from the throne, and drive him out of his dominions? Nothing like it. It was only to keep at a diſtance from Italy the unfortunate Prince of a conquered people, *Teucrorum regem.*

JUNO in another place ſhews how obſtinately ſhe had been bent to deſtroy the unhappy remains of the Trojan nation, and their Prince Æneas. And that paſſage may ſerve to let us into the meaning of this we are now explaining.

[q] Heu ſtirpem inviſam, & fatis contraria noſtris
Fata Phrygum! Num Segeis occumbere campis,
Num capti potuere capi? Num incenſa cremavit
Troja viros? Medias acies mediosque per ignes
Invenere viam. . .
Quin etiam patria excuſſos infeſta per undas
Auſa ſequi, et profugis toto me opponere ponto.
Abſumptæ in Teucros vires cœlique mariſque.
Quid Syrtes, aut Scylla mihi, quid vaſta Charybdis
Profuit? optato conduntur Tybridis alveo,
Securi pelagi atque mei. Mars perdere gentem
Immanem Lapithum valuit, conceſſit in iras
Ipſe Deûm antiquam genitor Calydona Dianæ:
Quod ſcelus aut Lapythis tantum, aut Calydona merente?
Aſt ego, magna Jovis conjux, nil linquere inauſum
Quæ potui infelix, quæ memet in omnia verti,
Vincor ab Ænea. . . .

CONFIRMATION. *Quippe vetor fatis.* The two preceding lines are inſtead of the exordium and propoſition. Juno now confutes the only objection that could be made to her, drawn from the irreſiſtible force of the fates, which oppoſe her enterprize. Some criticks are of opinion, that this objection is ironical; and the word *quippe* ſeems to favour this notion. However it be, Juno confutes it by one ſingle exam-

[q] Æn. 7. 293.

Pe-

ple, which makes up the whole matter of her diſcourſe; *Pallas could avenge herſelf of Ajax, and yet I cannot compaſs the deſtruction of the Trojans.* This compariſon has two parts, which are both treated with wonderful art. And it would be very difficult to find a more beautiful example of amplification than this.

THE FIRST PART. *Pallas could avenge herſelf of Ajax.* This Ajax was the ſon of Oïleus, the chief of the Locrians, who had raviſhed Caſſandra the daughter of Priam, and prieſteſs of Minerva, in her very temple. The poet employs ſeven lines to expreſs this revenge in its full light.

JUNO begins with naming Pallas, without adding any epithet to her name, any mark of dignity and diſtinction. *Pallas-ne.* And yet ſhe was the daughter of Jupiter, and preſided alſo over war and the ſciences. She ſeems to intimate, as though it were the whole fleet of the Greeks, that was deſtroyed, *claſſem Argivûm*; and yet it was only the veſſels of the Locrians. She uſes a compound word *exurere*, to ſhew that the fleet was entirely burnt and conſumed. And leſt we ſhould think the ſhips were only burnt, ſhe adds, *Atque ipſos potuit ſubmergere ponto.*

Unius ob noxam & furias Ajacis Oïlei? The more Juno takes pains to exaggerate the greatneſs of the vengeance, the more ſhe endeavours to leſſen the cauſe of it. 'Twas a ſimple fault, *noxam*; and what is ſtill leſs, an involuntary fault, *furias*, committed in the heat of paſſion, when a man is not maſter of himſelf; and laſtly, 'twas the fault of a ſingle man. *Unius ob noxam & furias Ajacis Oïlei.*

Ipſa Jovis rapidum jaculata è nubibus ignem, Diſjecitque rates, evertitque æquora ventis. The vengeance would have ſeemed imperfect, if Pallas herſelf had not executed it with her own hands. *Ipſa*; this word implies the reliſh and ſatisfaction ſhe took in it. *Rapidum Jovis ignem jaculata*, a beautiful periphraſis of thunder! *è nubibus*; this is not an indifferent circumſtance. 'Twas from the midſt of the

clouds, which is Juno's empire, that Pallas caſt the avenging and deſtructive fire, which wrought ſo much havock in the Locrian fleet.

Illum expirantem transfixo pectore flammas Turbine corripuit, ſcopuloque infixit acuto. Pallas would not have been ſatisfied with diſperſing and burning a whole fleet, if with her own hand ſhe had not ſtruck the wretched Ajax, the object of her rage, and fixed him to a pointed rock.

THE SECOND PART. *But for me, I cannot compaſs the deſtruction of the Trojans.* We have obſerved in ſpeaking of Pallas, that Juno contented herſelf with ſaying, *Pallas-ne*, without adding any epithet to ſet off the name of the goddeſs. She does not expreſs herſelf thus, when ſhe ſpeaks of herſelf. *And I*, ſays ſhe, *who am the Queen of the gods, I, who am both the ſiſter and wife of Jove.* All this is contained in the word *ego*. The contraſt is very evident. The poet on one ſide ſhews us Pallas, as alone, without character, or diſtinction, *Pallas-ne*. On the other hand he repreſents Juno as ſurrounded with glory, power, and majeſty. *Aſt ego, quæ divûm incedo regina, Joviſque Et ſoror & conjux.* The propriety of the word *incedo* ſhould be obſerved to the ſcholars, which ſuits perfectly well with the majeſtick gate of a queen and a goddeſs, [r] *Et vera inceſſu patuit dea*; and the affected repetition of the conjunction to inſiſt ſtill more upon her double quality of ſiſter and wife, *Et ſoror & conjux.* [s] Horace makes Juno talk much after the ſame manner, when ſhe declares, that if they attempted to rebuild Troy, ſhe would place herſelf at the head of an army to deſtroy the town, the eternal object of her hatred.

Troja renaſcens alite lugubri
Fortuna triſti clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et ſorore.

[r] Æn. 1. 409. [s] Ode 3. Lib. 3.

Una

Una cum gente tot annos Bella gero. Juno, in ſpite of all her power and grandeur, her quality as queen of the gods, and the ſiſter and wife of JOVE, has the grief to ſee herſelf at variance with a ſingle nation, and that for ſo many years, *una cum gente, tot annos*, a beautiful oppoſition; and exhauſting all her forces againſt it to no purpoſe, *bella gero.*

THE PERORATION. *Et quiſquam numen Junonis adoret Præterea, aut ſupplex aris imponat honorem?* Grief, ſpite, and revenge are equally evident in theſe words, ſo full of fire, and indignation. After ſuch an affront, Juno looks upon herſelf as in diſgrace, as degraded from the dignity of a goddeſs, as become from thenceforth the object of contempt amongſt gods and men. The interrogation and exclamation are here of great force. Take away theſe figures, and the ſame thought, without changing a ſingle word, would be cold and languid.

The poet has great reaſon to ſay, that the goddeſs had her heart enflamed and burning with rage, whilſt ſhe pronounced this diſcourſe. *Talia flammato ſecum dea corde volutans.* 'Tis all life and fire, and every expreſſion in it breathes an ardent deſire of vengeance.

ARTICLE the THIRD.

Of the different ſorts of poems.

'TIS impoſſible thoroughly to teach the boys all the rules of poetry; 'tis a matter of too large extent, and would take up too much time; and yet 'tis not reaſonable they ſhould be abſolutely ignorant of them, and leave the college without ſome knowledge of the different kind of poems, and the rules peculiar to them.

M. Gaullyer, profeſſor in the college du Pleſſis-Sorbonne, *has lately* publiſhed a diſcourſe upon poetry.

I have not yet read it, but the deſign of it ſeems good. He there lays down the *rules of poetry drawn from Ariſtotle, Horace, Boileau, and other famous authors.* 'Tis uſeful to have a book, which contains all the ſolid obſervations that have been made upon a ſubject, which maſters cannot thoroughly explain in the claſſes, and which yet it might be wiſhed the boys were acquainted with to a certain degree.

Poetry is generally divided into epick and dramatick. The firſt conſiſts in narration, and 'tis the poet that ſpeaks in it. The ſecond contains an action repreſented upon the theatre; and the poet puts his diſcourſe into the mouths of the perſons, who appear upon the ſtage. According to this diviſion, grounded upon the Greek words ἔπος and δρᾶμα, which are oppoſite to each other, the great epick poem, as the moſt noble ſpecies, is called epick by way of eminence, as it happens in a great many other caſes. [t] Tho' under the epick poem are ranked ſeveral different ſorts of poems, as eclogues, ſatires, odes, epigrams, elegies, &c. The dramatick poem comprehends tragedy and comedy.

The boys ſhould have ſome idea of all theſe different ſorts of poetry. The ſecond and firſt claſſes are proper for this inſtruction. Horace's art of poetry, which is uſually explained every year in the firſt claſs, will give opportunity to inſtruct them in all that is neceſſary to be known upon this head.

But the reading the poets themſelves will be far more uſeful than all the precepts that can be given them.

'Tis uſual to begin with Ovid, and with very good reaſon. This poet is very proper to give them a taſte for poetry; and to teach them facility, invention, and

[t] F. Jouvenci, whom no body can ſuppoſe ignorant in matters of this kind, in his book *De variis diſcendi & docendi*, ranks alſo under the epick poem ſeveral ſorts of ſmall poems, *Ad epicum poema revocantur varia poematia, ut Idyllia, Satyræ, Odæ, Eclogæ, Epigrammata, Elegiæ,* &c p. 104.

copiouſneſs. His metamorphoſes in particular may be very agreeable through the great variety they contain. But we muſt not expect that exactneſs, propriety, and purity of taſte, which we find in Virgil. He is often too prolix in his narrations, and abandons himſelf too much to the flow of his genius; but there are very beautiful paſſages in him, and he may be very uſeful to young beginners. [u] *Nimium amator ingenii ſui, laudandus tamen in partibus.* His very faults, which a diligent maſter will not fail to point out to the boys, may be almoſt as beneficial to them as the beauties they ſhould be taught to admire, eſpecially when they become capable of comparing Ovid with Virgil.

The laſt takes up a great ſhare of the time ſpent in the claſſes; he is indeed a perfect model, and may ſuffice alone to form the taſte.

Horace and Juvenal are alſo explained there; and indeed they deſerve it, both of them are excellent, though in a different way.

I could wiſh ſome of Seneca's Tragedies were added to them, I mean thoſe which are really his. The ſtile of the author would eaſily be diſcerned in them; I mean, we ſhould ſoon find admirable paſſages, full of fire and life, though not always that propriety and exactneſs which one might wiſh.

It might be of uſe alſo, in the firſt claſs, to read certain paſſages of Lucan, Claudian, Silius Italicus, and Statius, to the ſcholars, and to compare them with Virgil, to make them acquainted with the difference of ſtiles. The fifth book of Scaliger's art of poetry may aſſiſt them in this. He has collected ſeveral extracts from the Latin poets, upon the ſame ſubjects, as a tempeſt, the plague, &c.

I cannot imagine why the *Epigrammatum delectus* is not more uſed in ſchools than it is, as it is very proper to be put into the hands of the boys. Such a collection cannot fail of pleaſing from the beauty and

[u] Quintil. lib. 10. c. 1.

variety

variety of the epigrams it contains; and I think we ſhould principally furniſh the memories of youth with ſuch ſhort and portable pieces as theſe. A new edition of this book might be uſeful in ſchools, but ſome alterations ſhould be made in it, and ſome of the reflections of F. Vavaſſeur the Jeſuit, in the elegant criticiſm he has made upon this ſmall work, might be of uſe.

I ſay nothing here of the rules of French poetry, as the different exerciſes of the claſſes do not allow time enough for inſtructions upon that head; and beſides, the reading of our own poets may be dangerous to them in ſeveral reſpects; but eſpecially as it requires no pains on their parts, and preſents only roſes without thorns, we have cauſe to fear, leſt it ſhould give them a diſtaſte to their other ſtudies, which as they are more difficult and leſs agreeable, ſo they are infinitely more uſeful and important. The time will come, when they may read the French poets, not only without danger, but with great advantage; for it is not reaſonable, they ſhould be ſolely employed in the ſtudy of the Greek and Latin authors, and having no curioſity to be become acquainted with the writers of their own nation, remain always ſtrangers in their own country. But to make this ſtudy uſeful, a judicious choice, and wiſe precautions are neceſſary, eſpecially in what regards the purity of manners.

OF THE READING OF HOMER.

THERE are few profane authors of antiquity, which may be read with more advantage to the boys, than Homer; and we ſhould be very much wanting in our care for them, if we did not make them acquainted with a work, which Alexander the Great looked upon as the moſt curious and valuable production of human wit, [*] *pretioſiſſimum humani ani-*

[*] Plin. hiſt. nat. lib. 7. cap. 29.

mi opus. The advantage to be drawn from it reſpects either the excellence of Homer's poetry, which is very proper to form the taſte of youth, or the different ſorts of information it contains in regard to the cuſtoms, manners, and religion of the ancients. I ſhall treat of theſe two parts ſeparately.

CHAP. I.

Of the excellency of Homer's poems.

THE high encomium which Horace has given of the two poems of Homer, in judging them to contain more uſeful inſtructions than all the writings of the moſt able philoſophers, has never ſeemed extravagant. But we cannot ſay ſo of the praiſes, which the learned of all ages have given him, as though they had ſtrove to out-do each other in extolling the excellence of his poetry. Several perſons, in other reſpects of diſtinguiſhed merit and underſtanding, have been of a different opinion, and have taken incredible pains to bring this poet into contempt and diſgrace, who has been ſo anciently and generally eſteemed.

We have reaſon to fear, leſt theſe prejudices ſhould be entertained by the boys, eſpecially as they begin to read Homer at an age, which is more capable of finding out the difficulties and defects of the poet, than to reliſh his beauties. To prevent this inconvenience, I have thought it might be of uſe to make ſome reflections in particular upon the manner in which he ought to be explained to youth. I ſhall begin with laying down ſome rules, which may ſerve to direct them how to form a right judgment of Homer. And then I ſhall produce ſelect paſſages from him, and endeavour to make them ſenſible of their beauty and eloquence.

ARTICLE

ARTICLE the FIRST.

Rules to direct the boys how to form a right judgment of Homer.

ABOVE all things youth ſhould be careful to avoid a fault very common to their age, who are too apt to think they have more underſtanding than others, becauſe they have read and ſtudied more. Thus they paſs judgment in a deciſive tone, and ſometimes before perſons of ability, whoſe determination they ought in decency rather to wait for, than prevent. And by this air of ſufficiency they think to gain the eſteem of others, though they only procure their contempt. Modeſty, reſervedneſs, and a diſtruſt of their own capacity ſhould be the character of that age, and its greateſt honour. They may lay open their doubts, propoſe their difficulties, and modeſtly queſtion ſuch as are of age and ability to inform them. 'Tis a leſſon, the young Telemachus gives them in the Odyſſey [x]. He was not far from Neſtor's apartment, and demands of Mentor his governor in what manner he ſhould behave himſelf. "For as yet, ſays he, I "have not acquired the habit of ſpeaking, nor does "it become a young man, as I am, to be too familiar with ſo venerable a perſonage as Neſtor."

Οὐδέπω ὧδε μύθοισι πεπείρημαι φυσινοΐσιν·
Αἰδὼς δ' αὖ νέον ἄνδρα γεραίτερον ἐξερέεσθαι.

II.

This reſervedneſs is ſtill more neceſſary in the caſe of cenſuring writers of the firſt claſs. We eaſily pardon a man, who is ſmitten with the beauties of theſe authors, for running out into exceſſive and extravagant commendations, which are ſometimes occaſioned by an admiration, that tranſports him. 'Tis a com-

[x] L. 3. v. 23, 24.

mon

mon fault to all perſons of warm imaginations, and is eaſily corrected by reaſon and experience, and after all ariſes from a good principle, and does wrong to nobody. But every ſenſible man, eſpecially at an age, when want of experience and apprehenſion of being miſtaken ſhould put him upon his guard, ought ſtrictly to obſerve the judicious direction laid down by [y] Quintilian, in the caſe of condemning great men. "We "ſhould be very cautious and circumſpect how we "paſs a judgment upon writers of eſtabliſhed merit, "for fear it ſhould happen to us, as it does to a great "many, to blame what we do not underſtand."

III.

M. Boileau's reflection upon the judgment to be paſſed upon the great men of antiquity is a very juſt one, and muſt take place with every reaſonable and unprejudiced perſon. "When writers, [z] ſays he, "have been admired for a great many ages, and de"ſpiſed only by ſome perſons of a capricious taſte, for "there will be always ſome or other of a bad taſte, "'tis not only raſhneſs but folly to queſtion their me"rit. For though you do not diſcover their beauties, "you muſt not therefore conclude that they have "none, but that you are blind, and have not a taſte "for them. The generality of mankind in a long "courſe of time is never miſtaken in the judgment "they paſs upon works of genius. There now is no "queſtion, whether Homer, Plato, Tully, and Vir"gil, were wonderful men. 'Tis a matter beyond "diſpute, as it has had the conſent of twenty ages. "The buſineſs is to know, wherein that excellence "conſiſts, which has acquired them the admiration of "ſo many ages; and if you cannot find it out, you "muſt give up all pretences to skill in literature, and "allow that you have neither taſte nor genius, ſince

[y] Modeſtè tamen & circumſpecto judicio de *tantis viris judicandum eſt, ne quod pleriſque accidit, damnent quod non intelligent.* Quint. lib. 10. cap. 1.

[z] Reflex. 7. ſur Longin.

"you

" you cannot discover what every body else has dis-
" covered."

IV.

It does not follow from hence, that these excellent writers cannot be considered as absolutely perfect, and entirely exempt from faults. They are indeed great men, but still they are men, and as such subject to be sometimes in the wrong. We must therefore sincerely own, and the most zealous defenders of Homer have often acknowledged it, that there are some passages in this poet that are weak, defective, or prolix; that there are speeches too long, descriptions sometimes too particular, repetitions that are offensive, epithets too common, comparisons which return too often, and do not always seem so noble as they ought. But all these defects are covered and in a manner lost in an infinite number of graces and inimitable beauties, which affect and transport us; and then these faults do not hinder us from paying the regard that is due both to the work and the author, according to the judicious observation of Horace.

[a] Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura.

V.

But we must be very careful not to impute such faults to Homer, as subsist only in the imagination of prejudiced or ignorant criticks. Thus several are offended with certain words, which to them seem low and mean, as *kettle*, *pot*, *fat*, *intestines*, that are frequent in Homer, but are not allowed to be used by our poets, nor even by our orators.

" But here," as M. Boileau observes, whose words I shall barely transcribe, " We must remember, that " the words of different languages do not always pre-" cisely answer to one another, and that an expres-" sion in Greek which is very noble cannot often be

[a] Horat. de art. poet.

" rendered

" rendered into French but by a very low phraſe. As " for inſtance, in the words *aſinus* in Latin, and *âne* " in French, which have ſomething very contempti- " ble in them in both thoſe languages, though the " word which denotes that animal has nothing mean " in it either in Greek or Hebrew, but it is uſed in " the moſt ſublime paſſages. And the ſame may be " ſaid of the word *mulet*, and ſeveral others.

" In ſhort, languages have all their peculiar oddities, " but the French is particularly capricious in words; " and though it abounds in beautiful terms upon " certain ſubjects, it is very poor in many others, and " there are abundance of little things which cannot " be nobly expreſſed in it. Thus, for inſtance, " though in the moſt ſublime paſſages we may ſay " without diſcredit, *un mouton*, *une chevre*, *une brebis*, " we cannot ſay in any lofty ſtile without departing " from it, *un veau*, *une truie*, *un cochon*. The word " *géniſſe* in French is very beautiful; eſpecially in an " eclogue; *vache* is inſufferable. *Paſteur* and *berger* " are very elegant, *gardeur de pourceaux*, or *garder de* " *bœufs* would be horrible. And yet perhaps there " are not two words in the Greek tongue more beau- " tiful than συβώτης and βύκολος, which directly an- " ſwer to thoſe words in French; and 'tis for this " reaſon Virgil has given his eclogues the pretty name " of *Bucolicks*, which literally tranſlated is in our " language, *les entretiens des bouviers*, or *des gardeurs* " *de bœufs*."

" By this we ſee the injuſtice of thoſe who charge " Homer with the low ſtile of his tranſlators, and " blame a Greek writer for not being juſtly expreſſed " in Latin or French. 'Tis very remarkable, that " in all antiquity Homer has never been cenſured up- " on this ſcore, though he has wrote two poems, that " are each of them larger than the Æneid, and no " one whatſoever has deſcended into more minute " circumſtances than he, or more wilfully expreſſed " *little matters*, though always in noble terms, or at

" leaſt

" leaſt by introducing low phraſes with ſo much art " and induſtry, as to make them noble and harmo- " nious, as Dionyſius Halicarnaſſenſis has obſerved."

VI.

Another cauſe of the wrong judgments paſſed upon Homer is the fondneſs we generally have for the cuſtoms, uſages, and manners of our own age and country, which makes us apt to take offence at the practices of times ſo remote, which were more ſimple, and came nearer to nature. We ſhould be ſhocked to ſee Princes in Homer dreſſing their own dinners, Achilles doing the moſt ſervile offices in perſon, the ſons of great Kings feeding their flock, Princes waſhing their own linen in the river, and drawing water out of the well.

But do we not alſo in ſcripture ſee Abraham, the maſter of a numerous family, tending his cattle; and Sarah, who had ſo many ſervants, kneading the bread with her own hands; Rebecca and Rachel, notwithſtanding the tenderneſs of their ſex, carrying heavy pitchers of water upon their ſhoulders; Saul and David, even after they were anointed Kings, employed in feeding their flocks.

Reaſon, good ſenſe, and equity require, that whilſt we are reading ancient authors, we ſhould go back into the times and countries they ſpeak of; and not extravagantly ſuffer ourſelves to be prejudiced againſt the cuſtoms of antiquity, becauſe they differ from ours: we might with the ſame reaſon, out of a blind regard for the faſhions of our own nation, look upon the dreſs of all other people as ridiculous. Beſides, do we think, that the delicacy, ſoftneſs, and luxury, which have infected theſe later ages, deſerve ſo much to be preferred to the happy ſimplicity of earlier times, the precious remains of priſtine innocence?

VII.

As to the real faults, that are to be found in Homer, theſe in all reaſon and equity are to be excuſed in return for his innumerable beauties. [b] Longinus, in his inquiry whether mediocrity, when perfect in its kind, ſhould not be preferred to the ſublime with ſome faults, lays down this rule, and proves it from the very nature of this ſort of performances. "For "my own part, ſays he[c], I am of opinion, that the "ſublime has not naturally the purity of the middle "ſtyle. . . . . 'Tis with the ſublime, as with im- "menſe riches, we cannot take care of every thing "ſo particularly, but ſomething, though in our poſ- "ſeſſion, muſt be neglected. . . . Thus, continues he, "though I have obſerved in Homer, and in all the "moſt famous authors, paſſages which do not pleaſe "me; I think that theſe are faults they diſregarded, "and that we cannot ſo properly call them faults, as "little overſights, which have eſcaped them, becauſe "being wholly intent upon what was great, they "could not dwell upon little things. . . . [d] All we "can obtain by committing no faults, is not to "be blamed; but 'tis the ſublime which gains us ad- "miration. What ſhall I ſay then? One of the "beautiful paſſages and ſublime thoughts, which we "meet with in the works of theſe excellent authors, "is alone ſufficient to make amends for all their faults."

VIII.

This rule may be of great uſe to aſſiſt us in paſſing a right judgment upon Homer and Virgil. I queſtion whether in explaining theſe poets to the boys, it would be proper to prefer one before the other, and if it might not be better to leave this great point undecided by obſerving a kind of neutrality. 'Tis enough to make them well acquainted with their different characters, by ſetting the beauties of both in their full

[b] Long. περὶ ὕψους, c. 27. [c] Ib. de ſublim. cap. 27. [d] Cap. 30.

light.

light. Quintilian ſeems to have purſued this method in his judicious manner of treating theſe two great poets. He makes an high encomium of Homer, in which he gives in a few words a juſt idea of the wonderful variety of that poet's ſtile. [d] *Hunc nemo in magnis ſublimitate, in parvis proprietate ſuperaverit. Idem lætus ac preſſus, jucundus & gravis, tam copiæ tum brevitate mirabilis.* "In great matters nothing is "more ſublime than his expreſſion, in ſmall ones no"thing more proper. Flowing and conciſe, grave "and pleaſant, he is equally admirable for his copi"ouſneſs and his brevity." He then proceeds to Virgil, and [e] after quoting a celebrated paſſage from Domitius Afer the moſt famous orator of his time, who placed Virgil after Homer, but very near him, he draws in a few lines the perfect character of both. Homer he owns was the better genius, Virgil had a larger ſhare of art and ſtudy; the one was more lively and ſublime, the other more correct and exact; Homer riſes with more force, but ſometimes overflows; Virgil is conſtantly the ſame, and never departs from his character. 'Tis thus Quintilian, after weighing in the balance of reaſon and equity the different qualifications of theſe two great men, ſeems willing to eſtabliſh a kind of equality between them. *Et hercle, ut illi naturæ cæleſti atque immortali ceſſerimus, ita curæ & diligentiæ vel ideo in hoc plus eſt, quod ei fuit magis laborandum: & quantum eminentioribus vincimur, fortaſſe equalitate penſamus.*

IX.

By keeping up to a like neutrality, it might be very uſeful to make the boys compare certain beautiful paſſages of Virgil with thoſe of Homer from whence they were copied. 'Tis a great advantage on Ho-

[d] Quintil. lib. 10. c. 1.

[e] Utar verbis iiſdem, quæ ex Afro Domitio juvenis accepi: qui mihi interroganti, quem Homero crederet maximè accedere: ſecundus, inquit, eſt Vergilius, proprior tamen primo quàm tertio. Ibid.

mer's ſide, that he ſerved as a pattern to Virgil, and we may juſtly apply to him what has been ſaid of Demoſthenes with reſpect to Cicero, [f] *Cedendum in hoc quidem, quòd & ille prior fuit, & ex magna parte Ciceronem, quantus eſt, fecit.* Of the two heroes of Homer, Virgil has made but one, in whom he has artfully united all the great qualities, that belonged to the other two of the Greek poet. He has alſo taken from him the beſt part of his epiſodes; and has borrowed a great number of his compariſons. There is a ſecret pleaſure in tracing the Greek poet through the performance of the Latin, and diſcovering the inеſtimable imitations, which are equally an honour to them both. The copy ſometimes falls ſhort of the beauties of the original; ſometimes it ſurpaſſes it, and by happy ſtrokes of the pencil adds lines, which make it an original of itſelf. As to the expreſſion, numbers, and cadence, Homer is infinitely the ſuperior; and it is proper early to accuſtom the ears of the boys to that ſweet and harmonious melody, which reigns in all his verſes, and diffuſes ſuch graces, as are not to be imitated in any language but the Greek.

Thus, we ſee, the ſtudy of Homer, undertaken in this manner, may contribute very much to the forming of taſte, which makes me think, that as in the claſſes there is not time enough to read over one of his poems entire, it might be uſeful to read only ſuch ſelect paſſages, as are capable of giving a proper idea of this poet. Some paſſages of this kind I ſhall now attempt to explain.

[f] Quintil. l. 10. c. 1.

ARTICLE

ARTICLE the SECOND.

Paſſages in Homer remarkable for the Style and Elocution.

I MUST not be very large upon this ſubject, leſt I ſhould add too much to the length of my work, and yet 'tis difficult to be brief in ſpeaking of the beauties of Homer. I ſhall produce ſome of different kinds, without tying myſelf down to any exact or regular order.

I.

Numbers and cadence.

Homer is admirable for expreſſing the nature of the things he deſcribes by the ſound and order of the words, and ſometimes by the choice of the letters.

1. *A harſh ſound.*

[a] ἰχία δέ σφιν
Τριχθά τε καὶ τετραχθὰ διέσχισεν ἰς ἀνέμοιο.

There is no ear, ſays M. Boivin ſpeaking of the beauty of this paſſage, which does not ſeem to hear the crackling, and as I may ſay the cry of the ſail, and the wind that rends it.

2. *A ſmooth and flowing ſound.*

On the other hand nothing can be more gentle or harmonious than the paſſage where the poet deſcribes the ſoft and perſuaſive eloquence of Neſtor.

[b] Τοῖσι δὲ Νέστωρ
Ἦρχε δυεπὴς ἀνόρουσε, λιγὺς Πυλίων ἀγορητής,
Τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.

"To calm their paſſions with the words of age,
"Slow from his ſeat aroſe the Pylian ſage,

[a] Od. ix. 7. [b] Il. i. 247.

" Experienc'd Neſtor, in perſuaſion ſkill'd,
" Words, ſweet as honey, from his lips diſtill'd. POPE.

3. *Heavineſs.*

The following verſes ſurpriſingly expreſs the taking of great pains, and laborious exerciſe.

[i] Καὶ μὲν Σίσυφον εἰσεῖδον, κρατερὰ ἄλγε' ἔχοντα,
Λᾶαν βαστάζοντα πελώριον ἀμφοτέρῃσιν.
Ἦ τοι ὁ μὲν σκηριπτόμενος χερσίν τε ποσίν τε
Λᾶαν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ' ὅτε μέλλοι
Ἄκρον ὑπερβαλέειν, τότ' ἀποστρέψασκε κραταιΐς
Αὖτις, ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.
Αὐτὰρ ὅγ' αὖ ὤσασκε τίνων μόχθους τε κακά τε
Ἐρρώει ἐν μελέῳ, κωνὶη δ' ἐν κρατὸς ὀρώρει.

" I turn'd my eye, and as I turn'd ſurvey'd
" A mournful viſion! the Siſyphian ſhade;
" With many a weary ſtep, and many a groan
" Up the high hill he heaves a huge round ſtone;
" The huge round ſtone, reſulting with a bound,
" Thunders impetuous down, and ſmokes along the
" ground.
" Again the reſtleſs orb his toil renews,
" Duſt mounts in clouds, and ſweat deſcends in dews.
POPE.

4. *Swiftneſs.*

In the following paſſage the rapidity of the ſecond verſe may diſpute it with that of the horſe, whoſe ſwiftneſs in the race Homer is deſcribing.

[k] Οἷοι Τρῳϊοι ἵπποι, ἐπισταμενοι πεδίοιο
Κραιπνὰ μάλ' ἔνθα καὶ ἔνθα διωκέμεν φόβεσθαι.

'Tis probable Virgil had this beauty in his eye, when he wrote this line.

[l] Quadrupedante putrem ſonitu quatit ungula campum.

With what elegance does he deſcribe in another place the ſpeed and ſwiftneſs of Æneas's horſes?

[i] Od. xi. v. 592. [k] Il. v. 222. [l] Æn. 8. 596.

[m] Αἱ δ' ὅτι μὲν σκιερῆν ἐπὶ ξείδωρον ἄρουραν.
Ἄκρον ἐπ' ἀσθερίκων καρπὸν θίον, οὐδὲ κατέκλων.
Ἀλλ' ὅτε δὴ σκιερῆν ἐπ' εὐρέα νῶτα θαλάσσης,
Ἄκρον ἐπὶ ῥηγμῖνος ἁλὸς πολιοῖο θέεσκον.

" These lightly ſkimming, when they ſwept the
" plain
" Nor ply'd the graſs, nor bent the tender grain;
" And when along the level ſeas they flew,
" Scarce on the ſurface curl'd the briny dew. POPE.

Virgil has imitated this paſſage in deſcribing the ſwiftneſs of Camilla, and I queſtion whether the copy be at all inferior to the original.

[n] Illa vel intactæ ſegetis per ſumma volaret
Gramina, nec teneras curſu læſiſſet ariſtas:
Vel mare per medium, fluctu ſuſpenſa tumenti
Ferret iter; celeres nec tingeret æquore plantas.

Outſtrip'd the winds in ſpeed upon the plain,
Flew o'er the fields, nor hurt the bearded grain:
She ſwept the ſeas, and as ſhe ſkim'd along,
Her flying feet unbath'd on billows hung. DRYDEN.

[o] But nothing can come up to the beauty of the deſcription, which Homer gives of the paſſage of Neptune. I ſhall here do little elſe than copy the remarks of M. Boivin. This God was in the iſle of Samothracia. His arms, his chariot and horſes were at Ægæ, a town in Eubœa or Achaia. He makes but four ſteps to get thither. The God puts on his arms, mounts his chariot, and departs. Nothing is more rapid than his courſe. He flies over the waters. The verſes of Homer in that place run ſwifter than the God himſelf. I appeal to the readers of the Greek text, if they are at all acquainted with the difference between the rapidity of a dactyle, and the ſlowneſs of a ſpondee.

Βῆ δ' ἰλάων ἐπὶ κύματ', ἄταλλε δὲ κήτεϊ ὑπ' αὐτῷ
Πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγνοίησεν ἄνακτα.

[m] Il. xx. 226. [n] Æn. 7. 808. [o] Il. xiii. 17. &c.

Γηθοσύνη δὲ θάλασσα διίστατο· τοὶ δ' ἐπέτοντο
Ῥίμφα μάλ' ὑδ' ὑπένερθε διαπρὸ χάλκεος ἄξων.

" He mounts the car, the golden ſcourge applies,
" He ſits ſuperior, and the chariot flies:
" His whirling wheels the glaſſy ſurface ſweep:
" Th' enormous monſters rolling o'er the deep,
" Gambol around him on the watry way;
" And heavy whales in aukward meaſures play:
" The ſea ſubſiding ſpreads a level plain,
" Exults, and crowns the Monarch of the main;
" The parting waves before his courſers fly:
" The wond'ring waters leave his axle dry. POPE.

It is ſufficient to have ears, to perceive the rapidity of Neptune's chariot in the very ſound of the firſt and two laſt lines, each of which is entirely compoſed of dactyles, excepting that one ſpondee, which muſt neceſſarily terminate the verſe. M. Boileau has tranſlated this paſſage in his verſion of Longinus.

Il attelle ſon char, & montant fierement,
Lui fait fendre les flots de l'humide elément.
Dès qu'on le voit marcher ſur ces liquides plaines,
D'aiſe on entend ſauter les peſantes balaines.
L'eau frémit ſous le dieu qui lui donne la loi,
Et ſemble avec plaiſir reconnoître ſon roi.
Cependant le char vole, &c.

Theſe lines are certainly admirable; yet we muſt own they are by far inferior to the Greek in numbers and harmony, which our language is not ſo capable of as the Greek and Latin, as it wants the diſtinction of long and ſhort ſyllables, which in thoſe two languages form the feet, and agreeably diverſify the numbers. But notwithſtanding this defect of language the French poet in this verſe

D'aiſe on entend ſauter les peſantes balaines,

has mighty well expreſſed the agility of the leap, and the heavineſs of the monſtrous fiſh, two things directly

oppoſite, but happily deſcribed by the ſound of the words, and the numbers of the verſe, which riſes ſwiftly, and falls heavily.

II.

Deſcriptions.

[p] 'Tis ſaid, that Homer was blind; and yet his poetry is rather a painting than a poem, ſo exactly does he lay before our eyes and copy from nature the images of every thing he undertakes to deſcribe.

1. It is not ſurpriſing that this poet, who gives life and action to inanimate beings, ſhould repreſent the horſes of Achilles under ſuch affliction upon the death of Patroclus. He deſcribes them, after this mournful accident, as fixed and immoveable with grief, their heads bowed down to the earth, their manes trailing in the duſt, and ſhedding tears in abundance.

[q] Οὐδὲι ἐνισκήψαντε καρήατα· δάκρυα δὲ σφιν
Θερμὰ κατὰ βλεφάρων χαμάδις ῥέε μυρομένοισιν,
Ἠριφόχοιο πόθῳ. θαλερὴ δὲ μιαίνετο χαίτη.
Σευγλης ἐξερυπωσα παρὰ ζυγὸν ἀμφοτέροισι.

——"Along their face
"The big round drops cours'd down with ſilent pace,
"Conglobing on the duſt. Their manes, that late
"Circled their arched necks, and wav'd in ſtate,
"Trail'd on the duſt beneath the yoke were ſpread,
"And prone to earth was hung their languid head."
POPE.

Virgil's deſcription of an horſe's grief is ſhorter and no leſs lively.

[r] Poſt bellator equus poſitis inſignibus Æthon
It lacrymans, guttiſque humectat grandibus ora.

[p] Traditum eſt Homerum cæcum fuiſſe. At ejus picturam non poeſim videmus. Quæ regio, quæ ora, quæ ſpecies formæ, quæ pugna, qui motus hominum, qui ferarum, non ita expictus eſt, ut, quæ ipſe non viderit, nos ut videremus, effecerit? Tuſc. quæſt. lib. 5. n. 114.

[q] Il. xvii. 437.

[r] Æn. xi. 89.

To cloſe the pomp, Æthon, the ſteed of ſtate
Is led, the fun'rals of his lord to wait,
Stripp'd of his trappings, with a ſullen pace
He walks, and the big tears run rolling down his face. DRYDEN.

Can the tears of a horſe be more finely deſcribed than by theſe laſt words? Put *lacrymis* inſtead of *guttis grandibus*, and the image is loſt.

2. The fire of rage flaſhes in theſe lines of Homer, no leſs than in the eyes of Agamemnon, whoſe tranſport of paſſion he is deſcribing.

[s] μένεος δὲ μέγα φρένες ἀμφιμέλαιναι
Πίμπλαντ', ὄσσε δέ οἱ πυρὶ λαμπετόωντι ἐίκτην.

"Black choler fill'd his breaſt, that boil'd with ire,
"And from his eyeballs flaſh'd the living fire."
POPE.

Horace has imitated the firſt line, *Fervens difficile bile* [t] *tumet jecur*; and Virgil the ſecond,

[u] Totoque ardentis ab ore
Scintillæ abſiſtunt: oculis micat acribus ignis.

——from his wide noſtrils flies
A fiery ſteam, and ſparkles from his eyes.
DRYDEN.

3. The majeſtick motion of the head, by which Jupiter makes the heavens tremble, is known to all the world.

[w] Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων.
Ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
Κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον.

"He ſpoke, and awful bends his ſable brows;
"Shakes his ambroſial curls, and gives the nod;
"The ſtamp of fate, and ſanction of the God;

[s] Il. i. 103.
[t] *Ode 13. Lib. 1.*
[u] Æn. 12 101.
[w] Il. i. 528.

" High heaven with trembling the dread ſignal took,
" And all Olympus to the centre ſhook. POPE.

This paſſage has been imitated by the greateſt poets.

[x] Annuit, & totum nutu tremefecit Olympum.
[y] Terrificam capitis concuſſit terque quaterque
Cæſariem, cum quâ terras, mare, ſidera movit.
[z] Regum verendorum in proprios greges,
Reges in ipſos imperium eſt Jovis,
Clari giganteo triumpho,
Cuncta ſupercilio moventis.

Theſe three poets ſeem to have divided the three lines of Homer among themſelves, with the three circumſtances contained in them. Virgil has taken only the nodding of the head, Ovid the ſhaking of the hair, and Horace the motion of the brows.

The deſcription of the battle of the Gods is one of the moſt noble in Homer. The Greeks and Trojans being ready to join battle, Jupiter had given the Gods permiſſion to deſcend from heaven, ſhare in the fight, and take which ſide they pleaſed.

" [a] Above the ſire of Gods his thunder rolls,
" And peals on peals redoubled rend the poles.
" Beneath, ſtern Neptune ſhakes the ſolid ground,
" The foreſts wave, the mountains nod around:
" Through all their ſummits tremble Ida's woods,
" And from their ſources boil her hundred floods.
" Troy's turrets totter on the rocking plain,
" And the toſs'd navies beat the heaving main.
" Deep in the diſmal regions of the dead,
" The infernal monarch rear'd his horrid head,
" Leap'd from his throne, leſt Neptune's arms ſhould
" lay
" His dark dominions open to the day;
" And pour in light on Pluto's drear abodes,
" *Abhorr'd* by men, and dreadful e'vn to Gods.

[x] *Virg.* [y] Ovid. [z] Horat. [a] Il. xx.
" Such

‘ Such war the immortals wage ; ſuch horrors rend
‘ The world's vaſt concave, when the Gods con-
“ tend.” POPE.

M. Dacier's tranſlation of this paſſage, though very exact and noble, does not come up to the harmony and beauty of the Greek verſes.

M. Boileau, as we have already obſerved, has tranſlated one part of this paſſage.

L'enfer s'emeut au bruit de Neptune en furie.
Pluton ſort de ſon trône, il palit, il s'écrie :
Il a peur, que ce dieu, dans cet affreux ſejour
D'un coup de ſon trident ne faſſe entre le jour,
Et par la centre ouvert de la terre ebranlée,
Ne faſſe voir de ſtyx la rive déſolée ;
Ne decouvre aux vivans cet empire odieux.
Abhorré des mortels, et craint même des dieux.

Theſe lines are very beautiful, but far inferior to the Greek. I ſhall examine but one of them. *Pluton ſort de trône, il palit, il s'écrie.* The word *ſortir*, which might agree with Pluto, had he left his throne calm and undiſturbed, is cold and languid. This God does not *turn pale*, till after he had quitted his throne. Does paleneſs then come on by ſuch ſlow degrees, and is it not the firſt and more immediate effect of fear ? The Greek has a very different vivacity, Δείσας δ' ἐκ θρόνου ἄλτο, κ) ἴαχε, *In a fright he leapt from his throne, and cried out.* But how ſhall we render the cadence Δείσας δ' ἐκ θρόνου ἄλτο in any other language, which alone expreſſes the haſty and precipitate motion of the God ? Virgil has attempted to imitate one part of this beautiful paſſage of Homer, but has not been able to come up to the beauty of the original.

[b] Non ſecus ac ſiqua penitus vi terra dehiſcens
Infernas reſeret ſedes, et regna recludat
Pallida, diis inviſa ; ſuperque immane barathrum
Cernatur, trepidentque immiſſo lumine manes.

[b] Æn. 8. 243.

" A ſounding flaw ſucceeds: and from on high,
" The Gods with hate beheld the nether ſky:
" The ghoſts repine at violated night." ——

DRYDEN.

Beſides many other differences, in Virgil we have only a compariſon, which renders the deſcription cold and languid; whereas in Homer, it is an action, which is much more lively and animated.

5. The paſſage where Hector, before he engages, takes leave of Andromache, and embraces Aſtyanax, is one of the moſt beautiful and pathetick in the whole poem. I ſhall give a part of it, which will take in both deſcriptions and diſcourſe.

" [c] Hector, this heard, return'd without delay,
" Swift through the town he trod his former way,
" Through ſtreets of palaces, and walks of ſtate,
" And met the mourner at the Scæan gate.
" With haſte to meet him ſprung the joyful fair,
" His blameleſs wife, Aetion's wealthy heir;
" The nurſe ſtood near in whoſe embraces preſt,
" His only hope hung ſmiling at her breaſt,
" Whom each ſoft charm and early grace adorn,
" Fair as the new-born ſtar, that gilds the morn...
" Silent the warrior ſmil'd, and pleas'd reſign'd
" To tender paſſions all his mighty mind;
" His beauteous Princeſs caſt a mournful look,
" Hung on his hand, and then dejected ſpoke;
" Her boſom labour'd with a boding ſigh,
" And the big tear ſtood trembling in her eye.
" Too daring Prince! ah, whither doſt thou run?
" Ah! too forgetful of thy wife and ſon!
" And think'ſt thou not how wretched we ſhall be,
" A widow I, an helpleſs orphan he!
" For ſure ſuch courage length of life denies,
" And thou muſt fall, thy virtue's ſacrifice.
" Greece in her ſingle hero's ſtrove in vain,
" Now hoſts oppoſe thee, and thou muſt be ſlain!

[c] Il. vi. 392, 394.

" Oh,

" Oh, grant me, Gods, e'er Hector meets his doom,
" All I can aſk of heaven, an early tomb!
" So ſhall my days in one ſad tenor run,
" And end with ſorrows as they firſt begun.
" No parent now remains my grief to ſhare,
" No father's aid, no mother's tender care.

POPE.

After having digreſſed, perhaps ſomewhat too long, upon the greatneſs of her paſt calamities, ſhe then goes on;

" Yet while my Hector ſtill ſurvives, I ſee
" My father, mother, brethren, all in thee.
" Alas! my parents, brothers, kindred, all
" Once more will periſh if my Hector fall.
" Thy wife, thy infant, in thy danger ſhare,
" Oh prove a huſband's and a father's care!

Hector, having anſwered Andromache in a manner equally noble and affectionate,

" Th' illuſtrous Prince of Troy
" Stretch'd his fond arms to claſp the lovely boy,
" The babe clung crying to his nurſe's breaſt,
" Scar'd at the dazzling helm, and nodding creſt.
" With ſecret pleaſure each fond parent ſmil'd,
" And Hector haſted to relieve his child.
" The glittering terrors from his brows unbound,
" And plac'd the beaming helmet on the ground.
" Then kiſs'd the child, and lifting high in air,
" Thus to the Gods prefer'd a father's prayer.
" O thou, whoſe glory fills th' æthereal throne,
" And all the deathleſs powers, protect my ſon!
" Grant him, like me, to purchaſe juſt renown,
" To guard the Trojans, to defend the crown,
" Againſt his country's foes the war to wage,
" And riſe the Hector of the future age!
" So when triumphant from ſucceſsful toils
" *Of heroes ſlain* he bears the reeking ſpoils,

" Whole hoſts may hail him with deſerv'd acclaim,
" And ſay, this chief tranſcends his father's fame;
" While pleas'd amidſt the general ſhouts of Troy,
" His mother's conſcious heart o'erflows with joy.
" He ſpoke, and fondly gazing on her charms,
" Reſtor'd the pleaſing burden to her arms;
" Soft on her fragant breaſt the babe ſhe laid,
" Huſh'd to repoſe, and with a ſmile ſurvey'd.
" The troubled pleaſure ſoon chaſtiz'd by fear,
" She mingled with the ſmile a tender tear."

There never was a finer piece of painting than this. How expreſſive is the grief and conſternation of Andromache? How juſt and beautiful the image of a child, frighted at the glittering of his father's arms, and ſhrinking back into the boſom of his nurſe! The ſentiment of Hector, who deſires to ſee his ſon exceed him in glory, how natural? But how extremely delicate are the laſt words, δακρυόεν γελάσασα? It is ſufficient to be able to read Greek, and to have ſome ear, to perceive the entire ſoftneſs of them, and to own that no tranſlation can come up to them in beauty.

M. de la Motte has thus imitated this ſhort diſcourſe of Hector.

Je vous offre mon fils, dieux, faites-en le vôtre:
Digne de vôtre appui, qu'il n'en cherche point d'autre,
Rendez-le, s'il ſe peut, le ſecours des Troiens,
Qu'un jour par ſes exploits il efface les miens.
Recompenſez en lui la pieté du pere,
Et qu'il ſoit les plaiſirs & l'honneur de ſa mere.

I know not whether I am prejudiced in favour of antiquity, but the Greek verſes affect me infinitely more than the French, though they are very beautiful. There is no oppoſition or antitheſis in the Greek poet; the noble ſimplicity we find in him is far above thoſe little figures. The French verſes do not repreſent the beautiful and lively image of a young conqueror returning from the battle laden with ſpoils, thoſe amiable

and

and flattering words which Hector by a figure full of force and energy puts into the mouths of the ſpectators, nor the pathetick and tender impreſſion of joy which ſuch a ſpectacle cauſes in the heart of a mother; χαρείη δὲ φρένα μήτης. This laſt thought ſeems very ſimple, and is ſo in reality, and its beauty lies in its ſimplicity. Let but any one carefully examine what a mother muſt think and feel, who ſees her ſon returning in triumph from a battle, and bearing the ſpoils with him, and hears the exclamations of the multitude in his praiſe, and he will diſcern this ſecret and inward ſentiment of joy to reign in her heart, which Homer ſo wonderfully expreſſes in theſe few words, χαρείη δὲ φρένα μήτης. This is to copy after nature. [d] He makes the ſame obſervation of Latona, who was tranſported with joy to ſee her daughter Diana diſtinguiſhed in the dance, and excelling all the other nymphs, γήθει δέ τε φρένα Λητώ. Virgil, in making the ſame compariſon, has not omitted this circumſtance,

[e] Latonæ tacitum pertentant gaudia pectus.
" And feeds with ſecret joy her ſilent breaſt. DRYDEN.

M. de la Motte has not given us all thoſe beauties. Thus his deſign was not to tranſlate, but to imitate Homer by an abridgment of him.

[f] The reception the ſhepherd Eumæus gives to the young Telemachus upon his unexpectedly returning to him after a long abſence, is inimitable both in its ſimplicity and its beauty. The dog by a ſudden expreſſion of joy, and a gentle wagging of his tail, is the firſt to bring the tidings of his maſter's arrival. As ſoon as he appears, Eumæus lets fall the veſſels he held in his hands, runs to meet him, throws his arms around his neck, tenderly embraces him, and bathes him in his tears. As a father, ſays the poet, grieved at the long abſence of his ſon, the ſole object of his affection, upon ſeeing him at laſt return, is never

[d] *Od. vi. 102, 109.* [e] Æn. 1. 506. [f] Od. xvii. 1, &c.

weary of embracing him; ſo Eumæus gives himſelf up to the tranſports of his joy upon ſight of Telemachus, as though he had recovered him from the grave, and retrieved him from the dead. Dionyſius of Halicarnaſſus, in the treatiſe I have already quoted, obſerves that this paſſage, which is one of the moſt beautiful in Homer, derives its chief beauties from the order and harmonious ſound of the words, which are otherwiſe very ſimple, and convey only common ideas. How is it poſſible to transfer theſe graces into another language?

III.

Similes.

In theſe the riches and fertility of Homer's imagination principally appear, and one would ſay that all nature ſeems to have exhauſted itſelf to embelliſh his poems with an infinite variety of images and ſimilitudes. Sometimes they conſiſt only in a ſingle circumſtance, but are never the leſs noble. At other times they are of a juſt length, that gives the poet an opportunity to diſplay all poſſible magnificence of expreſſion, and I would entreat the reader, to examine the whole grace and elegance of them in the original. There are ſome that are ſoft and pathetick, and others that are grand and ſublime. I ſhall produce but a very few, and make a choice of ſuch chiefly as Virgil has copied after him.

1. Homer very often uſes the compariſon of the wind, the hail, a whirlwind, a torrent, to expreſs the ſwiftneſs and promptitude of his combatants. But all theſe ideas are too faint to deſcribe the rapidity of the immortal horſes.

"[s] Far as a ſhepherd from ſome point on high,
"O'er the wide main extends his boundleſs eye;
"Through ſuch a ſpace of air with thund'ring ſound,
"At every leap th' immortal courſers bound. POPE,

[s] Il. v. 773.

He

He meaſures their leaps, ſays Longinus, by the whole breadth of the horizon.

[h] He goes ſtill farther to ſhew the celerity of Juno, by comparing it to the thought of a traveller revolving in his mind the ſeveral places he had ſeen, and paſſing through them more ſwiftly than the lightning flies from weſt to eaſt.

2. Homer has two beautiful compariſons in the beginning of the third book, and the application Virgil has made of them, may teach us their value.

" [i] Him Menelaus, lov'd of Mars, eſpies,
" With heart elated and with joyful eyes.
" So joys a lion, if the branching deer
" Or mountain goat, his bulky prize, appear.
" In vain the youths oppoſe, the maſtives bay,
" The lordly ſavage rends the panting prey.
" Thus fond of vengeance, with a furious bound
" In clanging arms he leaps upon the ground
" From his high chariot. POPE.

[k] Impaſtus ſtabula alta leo ſeu ſæpe peragrans,
(Suadet enim veſana fames) ſi fortè fugacem
Conſpexit capream, aut ſurgentem in cornua cervum;
Gaudet hians immane, comaſque arrexit & hæret
Viſceribus ſuper accumbens: lavit improba teter
Ora cruor.

" Then as a hungry lion, who beholds
" A gameſom goat, who friſks about the folds;
" Or beamy ſtag that grazes on the plain:
" He runs, he roars, he ſhakes his riſing mane;
" He grins and opens wide his greedy jaws,
" The prey lies panting underneath his paws;
" He fills his famiſh'd maw, his mouth runs o'er
" With unchew'd morſels, while he churns the gore.
DRYDEN.

h Il. xv. 80. i Il. iii. 21. k Æn. x. 723.

" Him

" [l] Him, approaching near,
" The beauteous champion views with marks of fear,
" Smit with a conſcious ſenſe, retires behind,
" And ſhuns the fate he well deſerv'd to find.
" As when ſome ſhepherd from the ruſtling trees
" Shot forth to view a ſcaly ſerpent ſees;
" Trembling and pale he ſtarts with wild affright,
" And all confus'd precipitates his flight;
" So from the King the ſhining warriour flies,
" And plung'd amid the thickeſt Trojans lies. POPE.

Virgil has finely imitated this compariſon, and ſeems to have added an additional beauty to the original.

[m] Improviſum aſpris veluti qui ſentibus anguem
Preſſit humi nitens, trepiduſque repente refugit
Attollentem iras, & cærula colla tumentem.
Haud ſecus Androgeos viſu tremefactus abibat.

" As when ſome peaſant in a buſhy brake
" Has with unwary footing preſs'd a ſnake;
" He ſtarts aſide, aſtoniſh'd, when he ſpies
" His riſing creſt, blue neck, and rolling eyes.
DRYDEN.

3. Homer's comparing Paris to a courſer, is a celebrated ſimile. The Greek lines are too beautiful to be omitted here.

[n] Ὡς δ' ὅτε τις σαλὸς ἵππος ἀκοστήσας ἐπὶ φάτνῃ,
Δεσμὸν ἀποῤῥήξας θείει πεδίοιο προαίνων,
Εἰωθὼς λούεσθαι ἐυῤῥεῖος ποταμοῖο,
Κυδιόων, ὑψοῦ δὲ κάρη ἴσχει, ἀμφὶ δὲ χαῖται
Ὦμοις αἰσσονται· ὁ δ' ἀγλαΐῃφι πεποιθώς,
Ῥίμφα ἑ γοῦνα φέρει μετὰ τ' ἤθεα καὶ νομὸν ἵππων.
Ὣς υἱὸς Πριάμοιο Πάρις κατὰ Περγάμου ἄκρης
Τεύχεσι παμφαίνων, ὥσ' ἠλέκτωρ ἐϐεβήκει
Καγχαλόων, ταχέες δὲ ποδὲς φέρον.

[l] Il. iii. 30. [m] Æn. ii. 379. [n] Il. vi. 506.

" The wanton courſer thus, with reins unbound,
" Breaks from his ſtall, and beats the trembling ground;
" Pamper'd and proud he ſeeks the wonted tides,
" And laves, in height of blood, his ſhining ſides;
" His head now freed he toſſes to the skies;
" His mane diſhevel'd o'er his ſhoulders flies;
" He ſnuffs the females in the diſtant plain,
" And ſprings exulting to his fields again.
" With equal triumph, ſprightly, bold, and gay,
" In arms refulgent as the God of day,
" The ſon of Priam glorying in his might,
" Ruſh'd forth with Hector to the fields of fight."

POPE.

Virgil ſeems here inclin'd to enter the liſts with Homer, and in a manner to diſpute with him the prize of his horſe's courſe.

[a] Cingitur ipſe furens certatim in prælia Turnus . . .
Fulgebatque alta decurrens aureus arce . . . .
Qualis, ubi abruptis fugit præſepia vinclis
Tandem liber equus, campoque potitus aperto:
Aut ille in paſtus armentaque tendit equarum;
Aut aſſuetus aquæ perfundi flumine noto
Emicat, arrectiſque fremit cervicibus altè
Luxurians: luduntque jubæ per colla, per armos.

" Freed from his keepers, thus with broken reins,
" The wanton courſer prances o'er the plains;
" Or in the pride of youth o'er leaps the mounds;
" And ſnuffs the females in forbidden grounds.
" Or ſeeks his wat'ring in the well known flood,
" To quench his thirſt and cool his fiery blood:
" He ſwims luxuriant in the liquid plain,
" And o'er his ſhoulder flows his waving mane:
" He neighs, he ſnorts, he bears his head on high;
" Before his ample cheſt the frothy waters fly."

DRYDEN.

[a] Æn. xi. 486.

W

We ſee plainly, that the Latin poet has taken a great deal of pains to give all the beauties of the original. He has made little addition, and I can ſee nothing but this one expreſſion, *tandem liber equus*, which gives a fine idea, and wonderfully deſcribes the impatient ardour of the horſe, upon ſeeing himſelf at liberty. And yet perhaps Virgil might intend by theſe words to expreſs the meaning of σαλὸς ἵππος, &c. an horſe at reſt who had been kept in the ſtall. This line *Aut aſſuetus aquæ perfundi flumine noto*, gives exactly the ſenſe of the Greek, but not the harmony. And this other in which he deſcribes the courſe of the horſe. *Aut ille in paſtus armentaque tendit equarum*, is dull and heavy in compariſon of the Greek verſe which is entirely made up of dactyles, as ſwift as the horſe itſelf. Ῥίμφα δὲ γοῦνα φέρει μετὰ τ' ἤλια καὶ νώτα ἵππων. The phraſe ὁ δ' ἀγλαϊῇφι πεποιθώς, which happily expreſſes the noble ſtatelineſs of the ſteed, and the pleaſure he takes in his own ſtrength and beauty, is wanting in the Latin.

4. I ſhall conclude this article with two or three compariſons, that are ſhorter than thoſe I have produced, and of a different kind.

" [p] As men in ſlumbers ſeem with ſpeedy pace
" One to purſue, and one to lead the chace,
" Their ſinking limbs the fancied courſe forſake,
" Nor this can fly, nor that can overtake. POPE.

[q] Ac veluti in ſomnis, oculos ubi languida preſſit
Nocte quies, nequicquam avidos extendere curſus
Velle videmur, et in mediis conatibus ægri
Succidimus: non lingua valet, non corpore notæ
Sufficiunt vires, nec vox aut verba ſequuntur.

" And as, when heavy ſleep has clos'd the ſight,
" The ſickly fancy labours in the night:
" We ſeem to run; and, deſtitute of force,
" Our ſinking limbs forſake us in the courſe:

[p] Il. xxii. 199. [q] Æn. xii. 908.

" In

" In vain we heave for breath; in vain we cry:
" The nerves unbrac'd, their uſual ſtrength deny:
" And on the tongue the falt'ring accents die.
DRYDEN.

The Latin poet has taken only the idea from the Greek, and much improv'd it.

" [r] As full-blown poppies overcharg'd with rain
" Decline the head and drooping kiſs the plain;
" So ſinks the youth; his beauteous head depreſs'd
" Beneath his helmet, drops upon his breaſt. POPE.

[f] Purpureus veluti cum flos ſucciſus aratro
Langueſcit moriens, laſſove papavera collo
Demiſere caput, pluvia cùm fortè gravantur.
It cruor, inque humeros cervix collapſa recumbit.

" Like a fair flow'r by the keen ſhare oppreſs'd:
" Like a white poppy ſinking on the plain,
" Whoſe heavy head is overcharg'd with rain.
DRYDEN.

3. " [t] As the bold bird her helpleſs young attends,
" From danger guards 'em, and from want defends,
" In ſearch of prey ſhe wings the ſpacious air,
" And with th' untaſted food ſupplies her care.
" For thankleſs Greece ſuch hardſhips have I brav'd,
" Her wives, her infants by my labours ſav'd.
" Long ſleepleſs nights in heavy arms I ſtood,
" And ſweet laborious days in duſt and blood."
POPE.

'Tis Achilles who talks thus. I wonder any man of taſte and learning ſhould object againſt this paſſage, as being too prolix and florid. It takes up but two lines, without one ſuperfluous word in them, and is principally diſtinguiſh'd by its ſimplicity.

[r] Il. viii. 306. [f] Æn. ix. 435. [t] Il. ix. 323.

4. Speeches.

4. *Speeches.*

The poems of Homer ſupply us with perfect models in every kind of eloquence.

1. [u] The ſpeeches of Ulyſſes, Phœnix and Ajax, who were delegated by the army to move Achilles to take arms again, and repel Hector, who was upon the point of ſetting fire to the Grecian fleet, may ſuffice alone to ſhew how well Homer ſucceeded in deſcribing the different characters of the perſons whom he makes ſpeak.

Ulyſſes ſpoke the firſt. [w] We know the character Homer gives him in another place. In council and upon a publick deliberation he ſeem'd at firſt in confuſion and diffident, with eyes fix'd upon the ground, without geſture or motion, or any appearance of a great orator. But as he grew warm, he was no longer the ſame perſon, but like a torrent that falls with impetuoſity from the ſummit of a rock, he bore down all before him by the force of his eloquence.

Being here concerned with an obſtinate and untractable man, his manner of ſpeaking is extremely ſoft, perſuaſive and affecting. He begins with deſcribing the fatal extremity to which the Greeks were reduced. He raiſes the jealouſy of Achilles, by repeating the great ſucceſs and terrible menaces of Hector his rival. He repreſents the remorſe he will feel, when evil is paſt remedy, for having ſuffered the Greeks to periſh in this manner before his eyes. And not daring to blame the furious exceſſes of his reſentment, he introduces, with wonderful art, the voice of his father, and reminds him of what Peleus ſaid to him taking leave of him, that the Gods give victory, but moderation belongs to man, (ſo the heathens thought,) that valour without this virtue was no other than rage, and that no one could be beloved by the Gods, or be agreeable to men, without a fund of be-

[u] Il. ix. [w] Il. iii. ver. 216, 224.

nevolence.

nevolence and humanity, to make him compaſſionate the misfortunes of others. He then makes a pompous enumeration of all the preſents and offers of ſatisfaction, by which Agamemnon propoſes to make him amends for the injury he had done him. That if his perſon and preſents were odious to him, he begs at leaſt he would caſt an eye of pity on the reſt of the Greeks upon the point of being deſtroyed. And laſtly, he concludes his diſcourſe with the circumſtance by which he begun, and rekindling the jealouſy of Achilles againſt Hector: Behold him, ſays he, juſt by you tranſported with fury, and inſolently ſuppoſing that the Grecian veſſels have not brought over a man, that deſerves to be compared to him.

'Tis eaſy to comprehend the force and beauty of ſuch reaſons, when joined with all the ornaments of poetical diction.

Phœnix addreſſes himſelf to him in a very different manner. He was a good old man, who had been guardian to Achilles in his infancy, by the direction of Peleus. He ſpeaks to him with the affection of a father, and the authority of a maſter. He reminds him of all the cares he had undergone in his education. He then gives him admirable advice upon the neceſſity of ſuppreſſing his reſentment, and ſubmitting to a reconciliation, after the example of the Gods, who are appeaſed by ſacrifices and offerings. I ſhall hereafter mention what he ſays of prayers and the Goddeſs Ate, as it is one of the moſt beautiful and ingenious fictions to be met with in all antiquity. He intermixes ſeveral ſtories with all this, which might ſeem tedious and prolix, if we did not recollect, that 'tis the character of [k] old men to be fond of talking of the times paſt, and of relating the adventures and exploits of their youth.

The anſwers of Achilles to theſe two diſcourſes are exceeding ſublime; but I ſhall paſs them over to come

[k] *Laudator temporis acti*
Se puero, cenſor caſtigatorque minorum. Hor. de art. Poet.

to the ſpeech of Ajax, the third embaſſador, which I ſhall here repeat entire.

Ajax was of an haſty diſpoſition, warm and impetuous. Thus his ſpeech is ſhort, but lively, and full of that noble boldneſs, which was natural to him. He does not at firſt addreſs his diſcourſe to Achilles, as ſuppoſing he was too inflexible and unrelenting to yield to perſuaſion, and herein has ſhewn an art that cannot be ſufficiently admired.

" Hence let us go, . . . why waſte we time in vain?
" See what effect our low ſubmiſſions gain!
" Lik'd or not lik'd, his words we muſt relate,
" The Greeks expect them, and our Hero's wait.
" Proud as he is, that iron heart retains
" Its ſtubborn purpoſe, and his friends diſdains.
" Stern and unpitying! if a brother bleed,
" On juſt atonement we remit the deed;
" A ſire the ſlaughter of the ſon forgives
" The price of blood diſcharg'd, the murderer lives:
" The haughtieſt hearts at length their rage reſign,
" And gifts can conquer every ſoul but thine;
" The Gods that unrelenting breaſt have ſteel'd,
" And curs'd thee with a mind that cannot yield.
" One woman-ſlave was raviſh'd from thy arms,
" Lo, ſev'n are offer'd and of equal charms.
" Then hear Achilles, be of better mind;
" Revere thy roof, and to thy gueſts be kind;
" And know the men, of all the Grecian hoſt,
" Who honour worth, and prize thy valour moſt.

POPE.

The diſcourſe of Ajax was well received by Achilles; but continuing ſtill inflexible, he declared he would not take arms till Hector had covered the field with the ſlain, ſet fire to the fleet, and approached his own tent and veſſels. There, ſays he, will I wait for him, and however enraged he is, I will there put a *ſtop* to his fury.

I know

[y] I know not whether we muſt rank among the ſpeeches the ſhort diſcourſe of Antilochus to Achilles, by which he informs him of the death of Patroclus; but nothing can be more eloquent than that paſſage. The circumſtance of his preſenting himſelf with his face all drowned in tears, was a kind of prelude, foretelling what was after to follow.

" Sad tidings, ſon of Peleus, thou muſt hear,
" And wretched I th' unwilling meſſenger!
" Dead is Patroclus! for his corſe they fight,
" His naked corſe: His arms are Hector's right. POPE.

[z] This ſhort diſcourſe is juſtly propoſed as a perfect model of oratorial brevity. It conſiſts of but four lines. In the two firſt Antilochus prepares Achilles for the ſad tidings he was about to tell him, which ought not to have been laid before him too abruptly. " And in the two laſt, as Euſtathius obſerves, it com-
" prehends the whole affair, the death of Patroclus,
" the perſon that killed him, the conteſt for his body,
" and his arms in poſſeſſion of the enemy. Beſides,
" it ſhould be obſerved, that grief has ſo crouded his
" words, that in theſe two verſes he leaves the verb
" ἀμφιμάχονται without its nominative." But what I find moſt admirable is the choice of the word he makes uſe of to declare theſe tidings. He does not ſay, *Patroclus is dead*, as it has been tranſlated, and perhaps could not poſſibly be otherwiſe. He avoids all expreſſions, which might carry with them ſorrowful and bloody ideas, τέθνηκε, σίφαλαι, ἀνήρηται, and ſubſtitutes the moſt gentle phraſe he could poſſibly employ upon this occaſion. Κεῖται Πάτροκλος. *Jacet Patroclus*, " Patroclus falls." But our language is not capable of rendering this beauty and delicacy. One might ſay indeed, *Patroclus is no more.*

[y] Il. xviii. 18.
[z] Narrare quis brevius poteſt, quàm qui mortem nuntiat Patrocli. Quint. lib. 10. cap. 1.

3. [a] I ſhall

3. [a] I ſhall conclude with the ſpeech of Priam to Achilles, when he demands of him the body of his ſon Hector. To conceive the full beauty of it, we muſt call to mind the character of Achilles, rough, violent, and inflexible. But he was a ſon, and had a father. His heart obdurate, and inſenſible to every other motive, could not be ſoftened into compaſſion by any inducement but this. And therefore Mercury, the God of Eloquence, adviſed him to dwell upon it. With this he begins and ends his diſcourſe. Being entered the tent of Achilles, he throws himſelf upon his knees, kiſſes his hands, thoſe murderous hands, that had ſlain ſo many of his children.

Χερσὶν Ἀχιλλῆος λάβε γούνατα, καὶ κύσε χεῖρας
Δεινὰς, ἀνδροφόνας, αἳ οἱ πολέας κτάνον υἷας.

Achilles is much ſurprized at ſo ſudden a ſpectacle. All around him are ſeized with a like aſtoniſhment, and keep ſilence; at laſt Priam ſpeaks.

" Ah think, thou favour'd of the pow'rs divine!
" Think of thy father's age, and pity mine;
" In me thy father's reverend image trace,
" Thoſe ſilver hairs, that venerable face;
" His trembling limbs, his helpleſs perſon ſee!
" In all my equal, but in miſery!
" Yet now perhaps, ſome turn of human fate
" Expels him helpleſs from his peaceful ſtate;
" Think from ſome powerful foe thou ſeeſt him fly,
" And beg protection with a feeble cry.
" Yet ſtill one comfort in his ſoul may riſe;
" He hears his ſon ſtill lives to glad his eyes;
" And hearing ſtill may hope a better day
" May ſend him thee to chaſe that foe away.
" No comfort to my griefs, no hopes remain,
" The beſt, the braveſt of my ſons are ſlain!
" Yet what a race? e'er Greece to Ilion came
" The pledge of many a lov'd and loving dame:

[a] Il. xxiv. 483, &c.

" Nineteen

" Nineteen one mother bore.——Dead, all are dead!
" How oft alas! has wretched Priam bled?
" Still one was left, their loſs to recompenſe,
" His father's hope, his country's laſt defence;
" Him too thy rage has ſlain! beneath thy ſteel,
" Unhappy, in his country's cauſe he fell.
" For him through hoſtile camps I bent my way,
" For him thus proſtrate at thy feet I lay;
" Large gifts, proportion'd to thy wrath, I bear;
" Oh, hear the wretched, and the Gods revere!
" Think of thy father, and this face behold!
" See him in me, as helpleſs and as old!
" Though not ſo wretched: There he yields to me,
" The firſt of men in ſovereign miſery.
" Thus forc'd to kneel, thus grov'ling to embrace
" The ſcourge and ruin of my realm and race;
" Suppliant my children's murderer to implore,
" And kiſs thoſe hands yet reeking with their gore.

POPE.

How uncompaſſionate ſoever Achilles was, he could not reſiſt ſo pathetick a diſcourſe. The gentle name of father drew tears from his eyes. He raiſed Priam with tenderneſs, and ſeemed to bear a part in his ſorrows. They both burſt out into floods of grief, the one for the loſs of Hector, the other in remembrance of Peleus and Patroclus.

There are abundance of ſuch paſſages as theſe I have quoted in Homer, and ſome perhaps ſtill more beautiful. And the reading of this poet, in my opinion, eſpecially if attended with ſome reflections to point out his beauties, and compared with the paſſages of Virgil, where he has imitated him, is very capable of giving youth a juſt idea of fine poetry and ſolid eloquence.

CHAP.

CHAP. II.

Inſtructions to be drawn from Homer.

I SHALL reduce the inſtructions which the boys ſhould principally attend to in reading Homer, to three articles. The firſt regards uſages and cuſtoms; the ſecond morality and the conduct of life; and the third religion and the Gods. Madam Dacier, in the learned remarks ſhe has added to her tranſlation of this poet, is very exact in pointing out theſe valuable foot-ſteps of antiquity to her reader. Her reflections have been of great help to me in treating this matter, and may ſupply a maſter with proper inſtructions for his ſcholars. As the chief deſign of my work, which I have already frequently obſerved, is to form the taſte of youth in every branch of learning, ſo far as lies in my power, and to enable them to derive all the advantages that may be reaſonably expected from the ancients, I imagine, that what I ſhall here ſay upon Homer, may ſerve as a model to young maſters and ſcholars, for making the like obſervations in the reading of all other authors.

ARTICLE the FIRST.

Of Uſages and Cuſtoms.

HORACE obſerves of Ulyſſes, that in travelling through different countries, he was very careful to inform himſelf in their cuſtoms and manners:

[b] *Qui mores hominum multorum vidit & urbes.*

[b] Hor. de art. poet.

We

We ſhould do the ſame in regard to the different books we read; and it is of great uſe to accuſtom youth early to make ſuch obſervations as theſe, which will inſtruct them, as they go along, in a great many agreeable and curious matters. As Homer is the moſt ancient of all the profane writers, that have come down to us, he may contribute very much to ſatisfy this laudable curioſity, which ſhould be found in every reader of underſtanding, as well as in a careful traveller.

I. *Of the manners of the ancients.*

Princes and Kings in Homer have nothing of the luxury and pomp which have ſince infected the courts of great men; ſimplicity and modeſty were the happy character of thoſe early ages. Their palaces were not filled with an uſeleſs throng of domeſticks, valets and officers, capable of introducing all ſorts of vices by their pride and idleneſs. When the deputies of the Princes of Greece come to find Achilles, that Prince, all powerful as he was, had no guards, gentlemen-uſhers, or courtiers about him. They enter his apartment, and addreſs him without ceremony. Preſently after an entertainment is prepared, Achilles cuts the meat out himſelf, and divides and ſpits it.

The Ladies and Princeſſes were not more delicate. A noble and vigorous education had enured them to labour, and to ſuch offices as we think low and mean, but were agreeable to what they were at firſt deſigned for, to their condition and capacities, and more proper to preſerve their virtue, than the vain amuſements and diverſions, which have ſucceeded in their ſtead. They went to draw water from the ſpring in perſon: Nauſicaa, the daughter of the Phæacian King, goes to waſh her garments in the river with her women: And the Queen her mother was got up to her ſpinning by break of day, in the chimney corner.

"[c] Theſe were the cuſtoms of thoſe heroick, thoſe "happy times, when luxury and effeminacy were

[c] Madam Dacier in her preface to Homer.

" not known, and when glory conſiſted only in vir-
" tue and labour; and nothing but ſloth and vice were
" diſhonourable. Both ſacred and profane hiſtory in-
" form us, that it then was the cuſtom to ſerve them-
" ſelves; and this cuſtom was a precious remnant of
" the golden age. The patriarchs wrought with their
" own hands; the maidens of greateſt quality went
" themſelves to fetch water from the ſpring; Rebec-
" ca, Rachel, and Jethro's daughters drove their
" flocks thither. In Fabius Pictor Rhea herſelf goes
" to draw water; the daughter of Tarpeïus does the
" ſame in Livy."

II. *Sacrifices.*

Homer deſcribes at large the ceremonies uſed in ſacrificing, in the firſt book of the Iliad, and the third of the Odyſſey. In this laſt paſſage Neſtor is the ſacrificer; for Kings had then the ſuperintendency over religion, and the prieſthood was annexed to the crown. I ſhall give this laſt deſcription almoſt as it ſtands in Homer, adding only ſome of Madam Dacier's notes, to make it more eaſily underſtood.

Neſtor gave orders to the Princes his ſons to make ready the neceſſary preparations for the ſacrifice he deſigned to offer to the Gods, upon account of Telemachus's arrival.

They bring the heifer. A proper officer gilds the horns. Stratius and Echephron preſent it to him.

Aretus carries in one hand a coſtly baſon with a golden ewer, and in the other a basket, with the ſacred barley neceſſary for the oblation.

Thraſymedes ſtood cloſe by the victim, with an ax in his hand, ready to ſtrike; and his brother Perſeus held the veſſel to receive the blood.

Then Neſtor waſhes his hands, cuts off the hair from the forehead of the victim, and throws it into the fire, ſprinkles the ſacred barley upon his head, and joins prayers to this action, addreſſed to Minerva,

Thraſymedes then raiſes the ax, ſtrikes the heifer cuts the ſtrings of its neck, and throws it upon it knees. The Princeſſes aſſiſting at the ſacrifice repea prayers attended with loud exclamations.

The Princes raiſe the heifer, and as they hold up, Piſiſtratus draws his knife and cuts its throa The blood guſhes out in large ſtreams, and it li without motion or life.

At the ſame time they ſtrip off the hide, and cu the heifer to pieces.

They ſeparate the thighs entire, according to cuſtom wrap them in a double covering of fat, and lay upo them pieces cut from all the other parts. [d] Neſto himſelf places them as a burnt-offering upon the alta and ſprinkles them with wine.

When the thighs of the victim were all conſume by the fire, they roaſted the entrails, and divided the among the aſſiſtants. This circumſtance is very re markable; it cloſed the ſacrifice offered to the Gods, an was as a mark of communion among thoſe that we preſent. The entertainment followed the ſacrifice and made up part of the ceremony.

They then cut in pieces the remaining parts of th victim, put them on ſpits, and roaſted them.

Telemachus is there made to enter the bath, an after being perfumed with oils, is clothed in a ric veſt and a pompous robe.

When the meat was ready they ſat down to table.

Theſe were the principal ceremonies of the ſacri fices. If any new ones at any time occur, they ſhoul be remarked to the boys, and at the ſame time the a greement betwixt ſeveral of theſe ceremonies and tho appointed by the immediate direction of God himſe in Holy Scripture. But above all they ſhould be taugh

[d] They burnt the thighs entire, in honour of the Gods, with pieces cut off from every other part, beginning at the ſhoulders; whence the word ὠμοθετεῖν from ὦμος *humerus*, and τίθημι *pono*. The pieces were a kind of *primitiæ* which the Gods accepted, leaving the reſt to the uſe of the ſacrificers

to obſerve, that all people have unanimouſly placed the ſubſtance of publick worſhip, and the very eſſence of religion in ſacrifice, without being able well to comprehend the reaſon, end, or inſtitution of it, which is in no wiſe natural or of human invention, and that this conſtant uniformity, in ſo ſingular a point, could have been derived only from the family of Noah, whoſe deſcendants upon their ſeparation carried each of them along with them the manner of worſhip, which they had been taught that the Deity required.

As there were few great entertainments without ſacrifices, and kings of old were the miniſters of them, it was uſual to ſee them engaged in ſuch offices with honour, as are now the employments of our cooks and butchers. And thus, adds M. Boivin, from whom I have borrowed this obſervation, it is not to be wondered that Achilles ſhould himſelf cut the victuals at the entertainment he gave the three deputies of the Grecian army. 'Twas his proper office, and at the ſame time an act of civility, hoſpitality, and religion, which the poet would have been to blame to have ſuppreſſed.

III. *Meals.*

Dinner and ſupper are very clearly expreſſed in Homer. Sometimes we meet with other meals, but they were upon extraordinary occaſions.

Before they ſat down to table, eſpecially in entertainments of ceremony, they bath'd and perfum'd, and then the maſter of the family clothed his gueſts in robes and habits ſet apart for that purpoſe. This care and magnificence was a part of their hoſpitality.

The meal began and ended with libations offered to the Deity, which ſerved as publick atteſtations, that he was deemed the beginning and end of all the benefits they enjoyed.

They ſat upon ſeats, and did not lie down on beds, as was the cuſtom in after ages.

The

The uſe of table-cloths was not then introduced. They were very careful in waſhing their tables, and cleaning them with ſponges both before and after eating.

There is no mention made of boil'd-meat in Homer. They eat anciently no other than groſs food. Fowling and fiſhing were however not unknown to them; but they looked upon fowls and fiſh as food too delicate, or too light.

Their meat was not ſerved up in a common diſh; but each had his portion apart, and ſometimes every one had a ſeparate table. The maſter of the houſe, or a particular officer, made the diviſion, and all imaginable equality was obſerved in the diſtribution; unleſs ſome perſon of diſtinction was preſent, who was to be honoured in a very peculiar manner, and then he had either a greater ſhare than the reſt, or the choiceſt part. We find traces of this cuſtom in the entertainment Joſeph gave to his brethren, and in Saul's dining with Samuel.

IV. *Wars, ſieges, battles.*

Alexander the Great paid ſuch a regard to Homer's poems, that he copied them over with his own hand, and laid them every night with his ſword under his pillow. Nor was it barely for the pleaſure he took in reading them, but as they contained excellent inſtructions for a warriour, [e] and he would not ſcruple to ſay, that he had learnt his trade out of them. At leaſt it may be uſeful to obſerve in them the ancient cuſtoms relating to war.

And here we ſhould carefully take notice of the arms they made uſe of, the method of drawing up their troops, the manner of leading them to the battle, how they attacked, or defended a town, and how they entrench'd.

[e] Τὴν Ιλιάδα τῆς πολεμικῆς ἀρετῆς ἐφόδιον καὶ νομίζων, καὶ ἀσκεῖν. Plut. in vit. Alex.

Homer, in the third book of the Iliad, deſcribes the armour of Paris in a very particular manner. We there ſee the cuiſſes faſtened with ſilver buckles, a corſelet, a golden belt with a large ſword hanging to it, a great and heavy buckler, and a helmet adorned with a creſt. Menelaus, who was to fight him, was armed in the ſame manner. They had each of them a ſpear in their hand.

The other kinds of arms, which occur in other places, ſhould likewiſe be carefully obſerved to the boys.

The ancients, according to Madam Dacier, had neither trumpets [f] nor drums, nor any other inſtruments to ſignify their orders. They ſupplied this defect by other means, by ſome certain ſign, or by the miniſtration of certain officers, who carried the orders from rank to rank by word of mouth.

The cuſtom of making a ſpeech to the ſoldiers before the battle, and even in the midſt of the engagement was authoriſed in thoſe early ages by univerſal practice. And it would be no leſs ridiculous to blame a poet for it, than a painter for drawing the perſons he would repreſent in the dreſs of the age they liv'd in.

In the 4th book of the Iliad we ſee the order in which Neſtor's troops were diſpoſed for the battle. The chariots were placed in the front; the more numerous infantry were drawn up behind to ſupport them; and in the middle were placed the worſt ſoldiers, that

[f] This is true of drums, which were not uſed amongſt the ancients, and are a modern invention, though now in uſe amongſt all nations. But what is here ſaid of trumpets, is expreſly contradicted by the beautiful deſcription given of the war-horſe by God himſelf, in the book of Job, *Ubi audieret buccinam, &c.* Job xxxix. 25. which evidently ſhews, that in times as ancient as Job's, the cuſtom of uſing trumpets to animate the troops, and to give different ſignals, was conſtantly received, and very much practiſed, eſpecially in the eaſtern nations, and among the people bordering upon Syria and Arabia. Not to mention the trumpets, which Moſes caus'd to be made by the immediate direction of God. 'Tis true, in the battles deſcribed by Homer, we do not meet with any mention of trumpets, but they are alluded to in a compariſon drawn from the ſiege of a town, Il. xviii. ver. 219.

they might be forced to fight, though againſt their inclination. In the eleventh book this order is reverſed, and the horſe placed behind the foot.

[g] The ancients uſed chariots only inſtead of cavalry; and there is no inſtance of ſingle horſemen ſo early as the ſiege of Troy. Every chieftain had a chariot, from whence they fought, uſually drawn by two horſes, and the driver was generally a perſon of diſtinction, and very capable of fighting himſelf. There is however very little reaſon to believe that the art of riding and managing horſes was then unknown. In Homer's time at leaſt it had attained ſuch perfection, [h] that one man could guide ſeveral at once, and leap from one to another, though they were running full ſpeed, as we learn from a compariſon the poet uſes.

The ſeventh book of the Iliad repreſents to us an intrenchment formed of a ſtrong wall flank'd with towers, and ſurrounded by a deep ditch with palliſades about it.

" Then to ſecure the camp and naval powers,
" They rais'd embattl'd walls with lofty towers:
" From ſpace to ſpace were ample gates around
" For paſſing chariots; and a trench profound

[g] It appears both from ſacred and profane hiſtory, that chariots were long the chief ſtrength of armies. There were ſeveral ſorts of them, and great advantages derived from them. But when the good old time was paſt, when the nations after choſe out a large and ſpacious plain to decide their quarrels in pitched battles; and having recourſe to artifice, found out the Benefit of an advantageous ground, they eaſily perceived that all this apparatus and expence of charots might be rendred intirely uſeleſs by an hedge, an inequality of ground, or a ſmall entrenchment. And when they came to engage in an incloſed or woody country, in narrow lanes, or places abounding with brooks or rivers, the chariots, inſtead of being ſerviceable, became abſolutely inconvenient. Hence in after ages the people and officers, who reduced war into an art or ſcience, and fought with method, and by rules, choſe to lay aſide the uſe of chariots in their expeditions: Nor were they at all afraid of the chariots, that were brought againſt them, as we learn from the army commanded by Lucullus. The legionary ſoldiers being well diſciplin'd, no ſooner ſaw the chariots of Tigranes coming upon them than they opened to let them paſs through; and immediately cloſing again reſumed their ranks, and rendered the impetuoſity of the chariots not only uſeleſs, but ridiculous, ſo far as to cry out, as in the Circus, for more to ſtart.

[h] Il. xv. 680.

" Of large extent; and deep in earth below
" Strong piles infix'd ſtood adverſe to the foe. POPE.

There is no mention in Homer of the machines which were afterwards uſed in the aſſault and defence of fortify'd places. If they were of later date than the Trojan war, that might be one of the reaſons why ſieges were of ſo long duration. But the ſilence of Homer is no certain proof that theſe machines were then unknown, becauſe there is no place attacked throughout the whole Iliad; and all the battles are fought in the open plain, without the gates.

Many more obſervations might be made upon this head, and others of a like nature, ſuch as the ceremonies at funerals, navigation, commerce, &c. But it is enough for me to obſerve in general, that it is adviſable to make the boys diligently attend to particulars of this kind, and remark as they go on, whatever concerns ancient uſages and cuſtoms of this nature; ſome of which are even of uſe to ſupport religion, as for inſtance the funeral ceremonies. For they all tended to confirm and tranſmit the publick, uniform, and conſtant belief of the ſoul's immortality; as they ſuppoſed the dead were ſenſible of them, and conſequently that their ſouls were ſtill ſubſiſting. And by the reſpect theſe ceremonies inſpired for the bodies of the dead, as ſacred depoſites, and the honours paid them, they laid the foundations of the belief of the reſurrection of the body, and prepared men to receive it.

ARTICLE the SECOND.

Of morality and the duties of civil life.

HORACE makes no ſcruple to affirm, that Homer's poems contain purer and juſter inſtructions

in morality, than the books of the moſt excellent philoſophers.

Qui quid ſit pulchrum, quid turpe, quid utile, quid non,
Plenius ac melius Chryſippo & Crantore dicit.

We ſhould therefore loſe one of the greateſt advantages to be drawn from the reading of this poet, if we did not carefully obſerve the excellent maxims, diffuſed through the whole, which may be equally beneficial in forming the manners, and regulating the conduct of life. We ought no leſs to obſerve the examples and actions, under which the poet has admirably veiled theſe inſtructions, in order to render them more engaging, perſuaſive and effectual.

I. *Reſpect for the Gods.*

Dione ſpeaking of Diomede, who had preſum'd to contend with Venus in the battle, expreſſes herſelf thus,

" [i] Know thou whoe'er with heavenly power con-
" tends,
" Short is his date, and ſoon his glory ends;
" From fields of death when late he ſhall retire,
" No infant on his knees ſhall call him ſire.

Οὐδέ τι μιν παῖδες ποτὶ γούνασι παππάζουσιν
Ἐλθόντ' ἐκ πολέμοιο καὶ αἰνῆς δηϊοτῆτος.

Here is a principle finely introduced, and with far more force and vivacity, than if it had been thrown into the form of a ſentence: *Thoſe who contend with the Gods are not long-liv'd.*

II. *Reſpect for Kings.*

[k] Homer, ſpeaking of Agamemnon, lays down in two words a firm foundation for the reſpect which is

[i] Il. v. 406. [k] Il. ii. 197.

due to Kings; Τιμὴ δ' ἐκ Διός ἐστι. *His honour ſprings from Jove.* And preſently after adds,

" To one ſole monarch Jove commits the ſway,
" His are the laws, and him let all obey."

POPE.

Theſe ideas are great and noble, and ſhew how ſacred and inviolable the majeſty and perſon of Kings ſhould be; that as they derive their power only from God, 'tis God alone can take it from them; and that to reſiſt their authority, would be to reſiſt the authority of God. 'Tis a pleaſure to hear an heathen author ſpeak like St. Paul. [l] *Let every ſoul be ſubject unto the higher powers: For there is no power but of God; the powers that be, are ordained of God. Whoſoever therefore reſiſteth the power, reſiſteth the ordinance of God; and they that reſiſt, ſhall receive to themſelves damnation.*

III. *Reſpect due to Parents.*

We ſee in ſeveral [m] paſſages of Homer the horrible imprecations of fathers and mothers againſt ſuch children as have fail'd of the reſpect due to them, heard by the Gods in a terrible manner, and the avenging furies ſent by the Gods to puniſh ſo deteſtable a crime. Thus the Scripture informs us, [n] *That the bleſſing of the father eſtabliſheth the houſes of children, but the curſe of the mother rooteth out foundations.* It may not be amiſs upon this occaſion to tell the boys the ſtory in [o] St. Auguſtine, which is ſo terrible an example of the fatal effect of a mother's curſing her own children.

IV. *Hoſpitality.*

There is nothing more admirable than the maxims diffuſed through the Iliad, and more eſpecially through

[l] Rom. xiii. 1, 2.
[m] Il. ix. 453.—457, and 561.—568. Il. xxi. 412, 414.
[n] Eccleſ. iii. 9.
[o] S. Aug. ſerm. 322. & lib. 22. de civ. Dei. c. viii. n. 22.

the

the Odyſſey, concerning gueſts, ſtrangers, and the poor; they are enough to make Chriſtians aſhamed, amongſt whom there are ſcarce left any traces of that virtue ſo much practiſed of old amongſt the heathen in ſo noble and generous a manner, and equally recommended to the faithful by the Scriptures of the Old and New Teſtament.

[p] Telemachus perceives a ſtranger ſtanding near his gate, and not preſuming to enter; he runs to him in all haſte, takes him by the hand, and carries him into the houſe, *not enduring*, ſays the poet, *and being under an extreme concern that a ſtranger ſhould tarry ſo long at his doors.*

[q] At another time the ſame Telemachus entring the apartment of Eumæus one of his ſhepherds, Ulyſſes who was there, but unknown and diſguiſed like a beggar and in rags, ſtreight roſe from the place where he ſat, to give it to the maſter of the houſe. Telemachus, conſidering him as a gueſt, pays him honour, and takes another ſeat.

[r] Nauſicaa, the daughter of the king of the Phæacians, ſpeaking of Ulyſſes, who upon his eſcape from ſhipwreck preſented himſelf to her in a condition deſerving of her compaſſion, ſays ſhe muſt take great care of him; *for*, adds ſhe, *all the poor and all the ſtrangers come from Jupiter.*

Πρὸς γὰρ Διός εἰσιν ἅπαντες
Ξεῖνοί τε πτωχοί τε

In [s] another place it is ſaid, *that every ſenſible and prudent man looks upon a gueſt and a ſupplicant as his own brother.*

[t] Ulyſſes, concealed under the habit of a poor beggar, having been well received by Eumæus, who took care of a part of his flocks, and expreſſing ſome ſurprize at his treatment: *How could I*, anſwers

[p] Od. i. 103, 121.
[q] Od. xvi. 4. — 45.
[r] Od. vi. 206.
[s] Od. viii. 546.
[t] Od. xiv. 51.—61.

Eumæus, *avoid treating a ſtranger well, though in a more deplorable condition than you are? All the ſtrangers and poor are ſent to us from Jupiter. We give them little,* adds he, *and that little is valuable to them: But 'tis all that ſervants can do in the abſence of their maſter.*

It was ſufficient to be poor to be well received by Eumæus; that ſole circumſtance rendered ſuch perſons ſacred and objects of reſpect, ἅπαντες, all, without any diſtinction.

The ancients exerciſed hoſpitality not only with generoſity and magnificence, but with prudence and diſcretion. Telemachus expreſſed an earneſt deſire to return home. [u] "I have no inclination, ſays Menelaus to him, to keep you here longer than you have a mind. I would in no caſe be troubleſom and importunate. Hoſpitality has its laws and rules. *We muſt treat our gueſts in the beſt manner we can, whilſt we have them, and let them depart whenever they deſire it.*

Χρὴ ξεῖνον ταχέως φιλεῖν, ἰθέλοντα δὲ πέμπειν.

[w] One of that King's principal officers demanding of him, whether he ſhould receive the gueſts, that were come to him; Menelaus was diſpleaſed at the queſtion, and "What is become of your wiſdom, "ſays he, to make ſuch a demand? I had great need "of hoſpitality myſelf in all the countries I paſſed "through upon my return to my dominions. I "pray God that I may no more be reduced to ſuch "neceſſities, and that afflictions may be at an end. "Go therefore ſtreight, and receive the ſtrangers "and bring them to my table." The ſame motive is urged by God to induce the Iſraelites to exerciſe hoſpitality. *Love ye therefore the ſtrangers,* [x] ſays he to them, *for ye were ſtrangers in the land of Egypt.*

[u] Od. xv. 68. 74.
[w] Od. iv. 26. 36.
[x] Deut. x. 19.

We

We are more inclined to aſſiſt the diſtreſt, after having been unfortunate ourſelves.

Non ignara mali miſeris ſuccurrere diſco. VIRG.

[y] The voluptuous and the luxurious have very little conſideration for the poor. This Homer had obſerved, when ſpeaking of the Phæacians, a people plunged in pleaſures, and unacquainted with any other glory and happineſs, than the leading a life of feaſting and diverſions, dancing and muſick. *The Phæacians,* [z] ſays he, *do not receive ſtrangers kindly, and look upon them with an evil eye.* And the reaſon of ſuch a conduct is very natural. For ſuch perſons, having a quicker ſenſe of their own enjoyments than others, look upon every thing as loſt, which they do not conſume themſelves. Beſides, whatever has the appearance of indigence and miſery carries with it a melancholy idea; and perſons of this diſpoſition ſhun ſorrow as the poiſon of life, and fit only to interrupt the gladneſs and mirth, they are deſirous to enjoy without interruption. I am apt to think Homer would not have given ſo frightful a deſcription of the Cyclops, and Polyphemus in particular, who treated the ſtrangers that viſited their cave with ſo much inhumanity, as he has done, but in order to repreſent the unhoſpitable as monſters and enemies to mankind.

Antinoüs, one of the young Lords that were continually feaſting in Penelope's houſe, was very angry with Eumæus for introducing Ulyſſes. Have we not beggars and vagabonds enough, ſays he, with an air of contempt, to conſume our victuals, but thou muſt bring this fellow hither? He proceeded farther, and threw the footſtool at his head, which he made uſe of as he ſat at table. One of the perſons preſent moved at ſo brutal an inſolence, "Antinoüs, ſays he, you "are very much to blame to abuſe this poor man "thus. Who knows, whether it is not ſome God

[y] Od. xvii. 374, &c.

[z] Od. xii. 37.

" diſguiſed in a beggar's dreſs? For the Gods fre-
" quently viſit cities, in the ſhape of travellers, to
" be witneſſes of the violences they commit, or the
" juſtice they obſerve."

[a] Καί τι θεοὶ ξείνοισιν ἐοικότες ἀλλοδαποῖσι,
Παντοῖοι τιλίθοντες, ἐπισχοπέωσι πόληας,
Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

We evidently ſee here what we are told in Geneſis, that Abraham, the perfect model of hoſpitality, had the honour to entertain God himſelf under the form of three travellers, or rather of three Angels. To this St. Paul alludes, when he ſays, [b] *Be not forgetful to entertain ſtrangers; for thereby ſome have entertained Angels unawares.* Where Abraham and Lot are evidently meant. And it is very remarkable, that God appeared at that time, under the form of travellers, to examine and ſee of himſelf how great the inſolence and wickedneſs of the inhabitants of Sodom were. *Deſcendam & videbo, utrum clamorem, qui venit ad me, opere compleverint*; as Homer ſays of his Gods,

Ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

V. *The virtues of a good Prince.*

I ſhall point out only a few of theſe, and touch ſlightly upon them. They are all included in the following advice, which a Prince gives to his ſon,

[c] Αἰὲν ἀριστεύειν, καὶ ὑπείροχον ἔμμεναι ἄλλων,

" In every thing to excel, and ſurpaſs all others."

Love of Piety and Juſtice.

[d] 'Tis this virtue makes Princes great, and people happy. " A King who reigns over ſeveral nations

[a] Ode xvii. 485.

[b] Hoſpitalitatem nolite oblivisci; per hanc enim latuerunt quidem, angelis hoſpitio receptis. Heb. xiii. 2. Διὰ ταύτης γὰρ ἔλαθόν τινες ξενίσαντες ἀγγέλους.

[c] Il. vi. 208.

[d] Od. xix. 106, 114.

" with

" with piety, makes juſtice flouriſh, under his go-
" vernment the fields are covered with plentiful har-
" veſts, the trees loaden with fruit, the flocks fruit-
" ful, the ſea abounding in fiſh, and the people al-
" ways happy; for theſe are the happy effects of a
" juſt and pious government."

Intrepidity founded upon confidence in God.

[e] —— " Or if all Greece retire,
" Myſelf will ſtay, 'till Troy or I expire;
" Myſelf and Sthenelus will fight for fame,
" God bad us fight, and 'twas with God we came."
POPE.

'Tis Diomede that talks thus. With what reſolution, and greatneſs of ſoul! The whole army is in conſternation. The general himſelf orders them to retire. He remains intrepid, and will ſtay with Sthenelus alone. Methinks I hear the renowned Mattathias, declaring that though all the world were to obey the impious orders of King Antiochus, he and his family would not forſake the law of the Lord. [f] *Etſi omnes gentes regi Antiocho obediunt . . . . . ego, & filii mei, & fratres mei, obediemus legi patrum noſtrorum.*

Prudence. Wiſdom.

The principal deſign of the Odyſſey is to ſhew how neceſſary this virtue is to a Prince. 'Tis by prudence Ulyſſes puts an end to the Trojan war; and [g] Tully obſerves, that for this reaſon Homer gives the epithet of πτολίπορθος, i. e. *a deſtroyer of cities*, not to Ajax or Achilles, but to the prudent Ulyſſes. Tully however is miſtaken, for Homer gives this epithet ſeveral times to Achilles.

[e] Il. ix. 46, 49.
[f] 1 Mac. ii. 19, 20.
[g] Itaque Homerus non Ajacem, nec Achillem, ſed Ulyſſem appellavit πτολίπορθον. Epiſt. Famil. Lib. x. 13.

Sincerity.

Sincerity. Integrity.

It has been ſaid, that if truth were to be baniſhed the reſt of the earth, it ought to be found upon the lips of a King. He muſt therefore not only abhor perjury, but all falſhood and diſſimulation. *The man that thinks one thing, and ſpeaks another, I hate,* ſays Achilles, *like the gates of hell.*

Ἐχθρὸς γάρ μοι κῆνος ὁμῶς Ἀΐδαο πύλῃσιν
Ὅστις κ' ἴμεγον μὲν κεύθει ἐνὶ φρεσὶν, ἄλλο δὲ βάζει.

'Twas what the Scripture calls having two tongues, *bilingues*, or two hearts, *in corde & corde locuti ſunt*, a very beautiful expreſſion; worldly men have two hearts, the one they ſhew, the other they conceal. In this they think themſelves prudent, but in what confuſion are they, when their double-dealing is diſcovered? *Os bilingue deteſtor.* "I hate a double "tongue," ſays the wiſeman in the very paſſage where he is teaching Kings how to govern wiſely.

Gentleneſs. Docility.

I have joined theſe two qualifications together, though different in themſelves, becauſe the one naturally leads to the other. Gentleneſs gives a check to the tranſports of rage in a Prince, and makes him avoid a great many faults. Docility inclines him to take advice, to follow it, to renounce his own views when better are laid before him, to retract what he has done when convinced that he has gone too far, and to make amends for the faults he has committed through haſte or paſſion.

The whole Iliad, which is formed upon the anger of Achilles and the miſeries it brought upon the Greeks, is a very uſeful leſſon to Princes: Though Achilles made little uſe of the advice his father gave him, when he ſet out for the ſiege of Troy.

" [h] My child, with ſtrength, with glory and ſucceſs,
" Thy arms may Juno and Minerva bleſs.
" Truſt that to heaven; but thou thy cares engage
" To calm thy paſſions, and ſubdue thy rage;
" From gentler manners let thy glory grow,
" And ſhun contention, the ſure ſource of woe;
" That young and old may in thy praiſe combine,
" The virtues of humanity be thine." POPE.

[i] Achilles, who to ſatisfy his reſentment, had ſuffered the beſt of his friends to periſh almoſt before his ſight, at laſt acknowledged and lamented, though too late, the fatal effects of a paſſion, which, though ſweet as honey at the firſt, occaſions bitterneſs and grief in its continuance, and ſtill encreaſes, unleſs checked in its infancy.

" ———But oh, ye gracious powers above,
" Wrath and revenge from men and Gods remove;
" Far, far too dear to every mortal breaſt,
" Sweet to the ſoul, as honey to the taſte;
" Gath'ring like vapours of a noxious kind
" From fiery blood, and dark'ning all the mind.
" Me Agamemnon urg'd to deadly hate,
" 'Tis paſt———I quell it; I reſign to fate."
POPE.

We muſt juſtly here apply what [k] Quintus Curtius ſays upon the death of Clitus, which occaſioned ſo ſevere a repentance in Alexander, who had ſlain him in the exceſs of his paſſion. *Male humanis ingeniis natura conſuluit, quòd plerumque non futura, ſed tranſacta perpendimus. Quippe rex, poſteaquam ira mente deceſſerat, etiam ebrietate diſcuſſa, magnitudinem facinoris ſerâ æſtimatione penſavit.*

The firſt degree of virtue is to commit no faults; the ſecond, is to ſuffer ourſelves at leaſt to be made ſenſible of them, and not to be aſhamed of amending

[h] Il. ix. 254.—258.
[i] Il. xviii. 97.—113.
[k] Quint. Curt. Lib. viii. c. 2.

them.

them. This uſeful leſſon Ulyſſes ventured to give Agamemnon the King of Kings, and the laſt heard it with great docility.

" [l] Stretch not henceforth, O Prince, thy ſov'reign
" might,
" Beyond the bounds of reaſon and of right;
" 'Tis the chief praiſe, that e'er to Kings belong'd,
" To right with juſtice whom with power they
" wrong'd.
" To him the Monarch. Juſt is thy decree,
" Thy words give joy, and wiſdom breathes in thee.
" Each due atonement gladly I prepare." POPE.

Vigilance.

I ſhall cloſe the qualifications of a Prince with this. Kings are called in Homer *the ſhepherds of the people*, ποιμένες λαῶν; and we know the principal duty of a ſhepherd is to watch over his flock. Hence that beautiful ſentence in Homer,

[m] Οὐ χρὴ παννύχιον εὕδειν βουλήφορον ἄνδρα,
Ὧ λαοί τ' ἐπιτέλλεται, ᾧ τόσσα μέμηλε.

" Ill ſits a chief, who mighty nations guides,
" Directs in council, and in war preſides,
" To whom it's ſafety a whole people owes,
" To waſte long nights in indolent repoſe."
POPE.

Homer in the [n] Odyſſey ſtill better proves this truth by two ingenious fictions. Æolus, the King and guardian of the winds, had delivered them all to Ulyſſes incloſed and pent up in a veſſel, except Zephyrus, which was favourable to him. His companions judging it to be gold, open the veſſel, whilſt he ſlept: and the winds being thus ſet at liberty raiſed an horrible tempeſt. [o] Upon another occaſion, as

[l] Il. xix. 181.—188.
[m] Il. xi. 74, 75.
[n] Od. Lib. x.
[o] Od. Lib. xii.

Ulyſſes

Ulyſſes was aſleep, his attendants killed the oxen of the ſun, which occaſioned their deſtruction.

But I muſt not confine the character of *ſhepherds of the people*, which Homer gives to Kings, to bare vigilance. This beautiful image is of larger extent, and lays before us a much higher idea of the duties of royalty. By this one word Homer meant to inſtruct a Prince, that he ought to cheriſh his ſubjects, to be ſolicitous in procuring for them all proper advantages, to prefer their happineſs to his own, to devote himſelf entirely to them, and not them to him, to protect them with vigour and courage, and cover them, if neceſſary, with his own perſon. Tully in the beautiful letter to his brother Quintus lays down the ſame principle, and ſeems to found it upon the ſame compariſon [p]. "The end of every one, who "commands over others, ſays he, is to make thoſe "happy whom he governs." And this rule he does not confine to ſuch as have authority over allies or citizens; but declares that whoever has the care of ſlaves, or even cattle, ſhould employ himſelf ſolely in promoting of their intereſt and advantage.

VI. *Ingenious Fictions.*

The poems of Homer abound in fictions, which under the cover of a well invented fable conceal important truths, and very uſeful inſtructions for the conduct of life. I ſhall mention but two.

CIRCE.

[q] The companions of Ulyſſes were ſo imprudent as to enter into the habitation of this dangerous Goddeſs without any precaution. She gives them at firſt

[p] Ac mihi quidem videntur huc omnia eſſe referenda ab iis qui præſunt aliis, ut ii, qui in eorum imperio erunt, ſint quam beatiſſimi. . . . . Eſt autem non *modo ejus qui ſociis & civibus, ſed etiam ejus qui ſervis, qui mutis pecudibus præſit*, eorum quibus præſit commodis utilitatique ſervire. Cic. Lib. 1. Epiſt. 1. ad Quint. fratr.

[q] Od. Lib. x.

a kind

a kind reception, ſets victuals before them, and preſents them with delicious wine, but ſecretly mingles a poiſon with all ſhe gives, which had the power to make them abſolutely loſe all remembrance of their country. She then gives them a ſtroke with her wand, and they are all changed into hogs, driven into the ſtable, and reduced to the life and condition of beaſts. Here we have a lively image of the ſorrowful eſtate a man is brought into, who gives himſelf up intirely to pleaſure. 'Tis true Ulyſſes eſcapes the dangerous allurements of Circe. He was only expoſed to them through the neceſſity of delivering his companions, and Mercury came expreſly to ſhew him a root, which alone was capable of preſerving him from the fatal poiſon of that Goddeſs. Horace ſeems to ſuppoſe that he did not drink with his companions of the liquor which Circe offered him; but in this he is contradicted by Homer. His lines are too beautiful to be here omitted.

[r] Sirenum voces & Circes pocula noſti;
Quæ ſi cum ſociis ſtultus cupiduſque bibiſſet,
Sub domina meretrice fuiſſet turpis & excors,
Vixiſſet canis immundus, vel amica luto ſus.

The Sirens.

[s] Homer by this ingenious fable, which is one of the moſt beautiful in all antiquity, has deſigned to let us know that there are pleaſures, which ſeem very innocent, that are yet very dangerous. The Sirens were a kind of ſea-nymphs, who by the ſweetneſs of their voices and the harmony of their ſongs drew all ſuch, as had the curioſity to hear them, into a precipice. For which reaſon the poet Martial calls them very elegantly *the pleaſing pain, the cruel joy, and the agreeable deſtruction of travellers.*

[r] Hor. epiſt. ii. lib. 1. [s] Od. lib. xii.

Sirens,

Sirenas, hilarem navigantium pœnam,
Blandaſque mortes, gaudiumque crudele,
Quas nemo quondam deſerebat auditas,
Fallax Ulyſſes dicitur reliquiſſe.

Ulyſſes, informed of the danger he was going to be expoſed to, had very prudently cloſed the ears of all his companions with wax, and cauſed himſelf to be faſt bound to the maſt of a ſhip, that he might be in a condition of hearing the Sirens without danger. When he was nigh the place of their abode, *Draw near*, ſaid they to him, *draw near, thou generous Prince, who deſerveſt ſuch high commendations, and art the ornament and glory of the Greeks.* Thus the firſt allurement, which ſeldom fails to move, we ſee, was praiſe, and flattery. *Hearken to our voice. No traveller ever paſſed this way without lending an ear to the harmony of our concerts.* 'Tis very natural for perſons fatigued with a long voyage to comply with ſo innocent a diverſion. And the example of all the others, who had indulged themſelves in it, was a freſh reaſon for the compliance. *Whoever has heard us, has gone away both inſtructed and charmed with our ſongs.* They raiſe at once the curioſity of the mind, and attract the ſenſes by the allurement of pleaſure. What was there criminal in all this? Or what appearance even of danger? And yet Ulyſſes had been undone, if his companions had given credit to them, and untied him. Conquered by the charms of their voices, he no longer remembred his former reſolutions, nor even the orders himſelf had given to keep faſt his bands. He had ſav'd his companions by his prudence, in ſtopping their ears with wax, and they ſaved him in their turn by their neceſſary refuſal to obey him. There are no other means of eſcaping the allurements of pleaſure and eaſe, thoſe dangerous Sirens to youth, but by ſtopping the ears, and flying from them like the companions of Ulyſſes, or by being tied down like Ulyſſes himſelf.

ARTICLE

ARTICLE the THIRD.

Of the Gods and Religion.

NOthing is more proper to convince us, into what extravagancies the mind of man is capable of falling, when eſtranged from the true religion, than the deſcription Homer gives us of the Gods of Paganiſm. It muſt be owned, he gives us a ſtrange idea of them. They fall together by the ears, reproach and ſcandalouſly abuſe one another. They enter into leagues, and engage in oppoſite parties againſt each other. Some of them are wounded in their conteſts with men, and all ready to periſh. Lying, tricking, and thieving are genteel practices among them. Adultery, inceſt, and the moſt deteſtable crimes loſe all their blackneſs in heaven, and are had in honour there. Homer has not only aſcribed all the weakneſſes of human nature to his Gods, but all human paſſions and vices; whereas he ſhould rather, as Tully has obſerved, have raiſed men to the perfections of the Gods. *Humana ad deos tranſtulit, divina mallem ad nos.* For this reaſon, as we have already obſerved, Plato baniſhed him his commonwealth, as offending againſt the Majeſty of heaven; and Pythagoras ſaid, he was cruelly tormented in hell for having inſerted ſuch impious fictions in his poems. But, as Ariſtotle has remarked, he only followed herein the vulgar opinion. And ſuch extravagances ſhew how much we ſtand indebted to our deliverer.

However amidſt ſo thick a gloom we have ſome ſparks of light, which are ſufficiently capable to illuminate the mind, ſome precious remains of primitive truths originally imprinted in the heart of man by the author of nature, and preſerved by a conſtant and univerſal tradition, notwithſtanding the general corruption. And we ought to be particularly careful to make youth take notice of theſe fundamental princi-

ples

ɔles of religion. I ſhall here mention only a few of :he moſt important.

I. *One only ſupreme God, omnipotent, and the author of Fate.*

Notwithſtanding the monſtrous multiplicity of Homer's Gods, he plainly acknowledges one firſt Being, a ſuperior God, upon whom all the other Gods depended. Jupiter ſpeaks and acts every where as abſolute, and infinitely ſuperior to all the other Gods in power and authority, as able by a word to caſt them all out of heaven, and plunge them into the depths of Tartarus, and as having executed this vengeance upon ſome of them; whilſt all of them own his ſuperiority and independence. One ſingle paſſage will ſuffice to ſhew the idea, which the ancients conceive of Jupiter.

" [t] Aurora now, fair daughter of the dawn,
" Sprinkled with roſy light the dewy lawn;
" When Jove conven'd the ſenate of the ſkies,
" Where high Olympus cloudy tops ariſe,
" The ſire of Gods his awful ſilence broke,
" The heavens attentive trembled, as he ſpoke.
" Celeſtial ſtates, immortal Gods, give ear,
" Hear our decree, and reverence what you hear;
" The fix'd decree, which not all heaven can move,
" Thou Fate! fulfil it; and ye powers approve!
" What God but enters yon' forbidden field,
" Who yields aſſiſtance, or but wills to yield;
" Back to the ſkies with ſhame he ſhall be driven
" Gaſh'd with diſhoneſt wounds, the ſcorn of heaven;
" Or far, oh far from ſteep Olympus thrown,
" Low in the dark Tartarean gulph ſhall groan,
" With burning chains fix'd to the brazen floors,
" And lock'd by hell's inexorable doors;
" [u] As deep beneath th' infernal centre hurl'd,
" As from that centre to th' ætherial world.

[t] Il. viii. 1. . . . . 32.

[u] Porta adverſa, ingens, ſolidoque adamante columnæ.
Bis patet in preceps tantùm, tenditque ſub umbras,
Quantus ad æthereum cœli ſuſpectus Olympum. VIRG.

" Let

" Let him, who tempts me, dread thoſe dire Abodes;
" And know th' Almighty is the God of Gods.
" League all your forces then, ye pow'rs above,
" Join all, and try th' omnipotence of Jove:
" Let down our golden, everlaſting chain,
" Whoſe ſtrong embrace holds heav'n, and earth,
" and main:
" Strive all, of mortal and immortal birth,
" To drag by this the thund'rer down to earth:
" Ye ſtrive in vain? If I but ſtretch this hand,
" I heave the Gods, the Ocean and the land,
" I fix the chain to great Olympus height,
" And the vaſt world hangs trembling in my ſight.
" For ſuch I reign, unbounded, and above;
" And ſuch are men and Gods compar'd to Jove.
" Th' Almighty ſpoke, nor durſt the pow'rs reply,
" A rev'rend horror ſilenc'd all the ſky;
" Trembling they ſtood before their ſov'reign's look.
POPE.

After this we muſt not be ſurprized that the poet repreſents Jupiter as the author of fate, which is no other than a law proceeding from him, to which every thing in heaven and earth is ſubject. [x] Fate according to Homer is the decree of Jupiter, Διὸς βουλή. This decree fixes events, and is properly that neceſſity, that inviolable law, by which Jupiter himſelf is bound. And as a proof, that this is Homer's doctrine, we may urge, that he has never once mentioned *fortune*, τύχη· and conſequently that blind divinity adored in after ages was not known in his time.

II. *A providence, preſiding over all, and governing all.*

The notion, which the Heathens had of a Providence, that governs and preſides over all things, even the ſmalleſt events, and conſequently condeſcends to take cognizance of every particular circumſtance, muſt have been the effect of a tradition as old as the world, and derived from revelation.

[x] M. Boivin, Apol. d'Hom.

The

[y] The good ſhepherd Eumæus aſcribes the happy ſucceſs of his cares to the protection of God, *who bleſſed his labour and every thing committed to his truſt.* In the ſame manner Laban ſays to Jacob, [z] *I have learned by experience that the Lord hath bleſſed me for thy ſake*; one would think it was he that was talking.

[a] Ulyſſes owns, that *it was God who had ſent him plenty of game.* And according to the ſame principles of theology Jacob tells his father, who was ſurprized his ſon ſhould ſo ſoon be returned from hunting, [b] *that the Lord had brought the veniſon to him.*

That Fate or Providence extends its care to animals may be deduced from a principle, that prevailed in Homer's time. Speaking of a dove, he ſays, [c] that *Fate would not ſuffer it to be taken.* And we all know what Jeſus Chriſt has ſaid upon the ſame ſubject, [d] *that a ſparrow ſhall not fall to the ground without your Father.*

After this we muſt not be ſurprized, that Homer ſhould make all the events which happen to mankind to depend upon Providence, even to the expreſs moment of their falling out, as in the caſe of Ulyſſes's ſtay in the iſle of Ogygia, [e] *from whence he was not to depart, 'till the time fixed by the Gods for his return to Ithaca.*

There is nothing, wherein chance ſeems ſo much to prevail, as the caſting of lots. Yet the deciſion was aſcribed to Jupiter, ſince prayers were offered up to him for the ſucceſs of it; [f] as when the lots were caſt, who ſhould fight with Hector. The ſame is very exactly expreſſed in Scripture: [g] *The lot is caſt into the lap, but the whole diſpoſing thereof is of the Lord.*

Homer deſcribes this watchful care of Providence over mankind in an admirable manner by the ingenious fiction of two urns, to ſhew that Providence alone directs and diſpenſes good and evil.

[y] Od. xiv. 65.
[z] Gen. xxx. 27.
[a] Od. ix. 158.
[b] Gen. xxvii. 20.
[c] Il. xxi. 495.
[d] Matt. x. 29.
[e] Od. i. 17.
[f] Il. vii. 179.
[g] Prov. xvi. 33.

——" [h] Man is born to bear
" Such is, alas! the Gods ſevere decree,
" They, only they are bleſt, and only free.
" Two urns by Jove's high throne have ever ſtood,
" The ſource of evil one, and one of good;
" From thence the cup of mortal men he fills,
" Bleſſings to theſe, to thoſe diſtributes ills;
" To moſt he mingles both: The wretch, decreed
" To taſte the bad unmix'd, is curſt indeed;
" Purſu'd by wrongs, by meager famine driven,
" He wanders outcaſt both of earth and heaven." POPE.

The poet by a ſecond fiction, no leſs noble than the foregoing, ſhews that this diſpenſation of good and evil is carried on with the utmoſt equity, [i] by putting golden ſcales into the hands of Jupiter, wherein he weighs the fate of mortals, which denotes that 'tis Providence, which preſides over all events, diſtributes corrections and rewards, determines the time and meaſure, and that its decrees are always founded upon juſtice. This the Scripture expreſſes in one word in a lively manner, [k] *Pondus & ſtatera judicia Domini*, " The judgments of the Lord are a weight and balance." And we ſee a terrible example of it in Belſhazzar, who being weighed in the balances, was found wanting. [l] *Appenſus es in ſtatera, & inventus es minus habens.*

But to conclude, though theſe ſentiments of Homer concerning Providence be very juſt and beautiful, yet we muſt not imagine that the poet keeps always up to this exactneſs, and thinks always right upon this ſubject. His Jupiter is not capable of a continual attention, and whether diverted by different objects, wearineſs, or want of reſt, his eyes are not conſtantly fixed upon all that paſſes. [m] Neptune, who was watchful for an opportunity to aſſiſt the Greeks, lays hold of a favourable moment, when Jupiter's eyes were drawn off from Troy. [n] Juno had found means to

[h] Il. xxiv. 525—533.
[i] Il. viii. 69. & xxii. 209.
[k] Prov. xvi. 11.
[l] Dan. v. 27.
[m] Il. xiii. 1. &c.
[n] Il. xiv. 250.

lay

lay him aſleep, that during his repoſe ſhe might raiſe a ſtorm againſt Hercules; and [o] long before ſhe knew how to deceive him, by favoring the birth of Euryſtheus, who thereby became maſter of Hercules againſt Jupiter's intention. In heathen authors the light is always obſcured with darkneſs.

3. *All our benefits, abilities, and ſucceſs come from God.*

This fundamental truth of religion is ſo conſpicuous every where in Homer, that it would be a very blameable negligence not to take notice of it with care. I ſhall here point out only the paſſages.

[p] According to Homer every thing in general is derived from the Gods. A man cannot be happy, unleſs they ſhed a bleſſing upon his birth and marriage, the two moſt conſiderable periods of his life. A prudent and diſcreet wife, capable of governing her houſhold well is their gift; and 'tis from them we muſt expect the moſt agreeable fruits of marriage, to wit, wiſe and virtuous children.

[q] The choice men make of different profeſſions, though led to them by their natural inclinations, proceeds from God. 'Tis with this view he diſpenſes different talents amongſt mankind; to ſome he diſtributes the gift of eloquence, to others the gift of muſick, in which poetry is included; to one he gives courage, to another wiſdom.

[r] 'Tis evident, ſays Ulyſſes, the Gods do not grant every advantage to the ſame man. There are ſome, who are not favored in point of beauty and ſtature, but in return the Gods gives them an excellent talent in ſpeaking, which raiſes them far above the reſt of mankind, and makes them be rewarded as a kind of divinities. Others on the contrary may ſeem to contend with the immortal Gods for beauty, but their beauty is mute and ſtupid, and they may be ſaid to be bodies without ſouls.

[o] Il. xix. 95.
[p] Od. iv. 208, 211. & l. xv. 26.
[q] Od. xiv. 227.
[r] Od. viii. 167——177.

'Tis God, who inſpires the words of the wiſe, and gives them the power to perſuade. Achilles remained inflexible to the remonſtrances of the three delegates. [f] Neſtor does not loſe all hope hereupon, but exhorts Patroclus to attempt again to prevail upon him. "Try "by your advice to conquer the too obſtinate reſent- "ment of the great Achilles. Who knows but ſome fa- "vouring God may give you the power of moving and "perſuading him?"

[t] 'Tis God, who gives reputation, renown, and glory. Εκ δὲ Διὸς τιμὴ καὶ κῦδος ὀπηδεῖ [u]. "Jupiter gives "and takes courage away from men, as he pleaſes. "He is Lord, and all depends upon him." "The "Gods hold victory in their hands, and diſpoſe of it as "they think fit." Theſe maxims are ſcattered through-out Homer, and all his hero's ſeem thoroughly convinced of them. [x] Hector, who had ever been intrepid, quits the field, becauſe Jupiter has taken from him his ſtrength and courage, and gives this reaſon for his flight [y].

"I joy to mingle where the battle bleeds,
"And hear the thunder of the ſounding ſteeds.
"But Jove's high will is ever uncontroll'd,
"The ſtrong he withers, and confounds the bold;
"Now crowns with fame the mighty man, and now
"Strikes the freſh garland from the victor's brow.
POPE.

[z] The ſame maxim is found word for word in the preceding book.

So likewiſe of wiſdom. It can proceed only from God. 'Tis he alone can open the eyes of men, and diſperſe the darkneſs that ſurrounds them. This is the frequent ſubject of the royal prophet's petition: *Illumina oculos meos .... Revela oculos meos.* And this truth the poet would inſinuate to us, [a] when he ſays that Mi-

[f] Il. xi. 771.
[t] Il. i. 27, 29. and xvii. 251.
[u] Il. xx. 247. and viii. 101.
[x] Il. xvi. 636.
[y] Il. xvii. 175, 178.
[z] Il. xvi. 688.
[a] Il. v. 127.

DETVR

nerva purged the eyes of Diomede of the mists, that covered them. The same Goddess in another place produces a quite different effect. [b] Two opinions were proposed in the assembly of the Trojans. The advice of Hector, which was very bad and pernicious, was in general applauded and followed, without any one's giving the least attention to the counsel of Polydamas, which was very salutary. And the reason given for it by the poet, is that Minerva had deprived them of their wisdom and understanding. [c] Thus David offered up a petition in these beautiful words, *O Lord, I pray thee, turn the counsel of Achitophel into foolishness.* And in this sense Penelope [d] says to Eurycleus, "Till now, "says she, you have been a pattern of prudence and "discretion. The Gods must have suddenly confound-"ed your senses: For it depends upon them to change "a wise man into a fool, and a fool into a person of "understanding."

4. *Consequences of the preceding truth.*

As all is derived from the Gods, we must not be vain of the talents, which they have given us. This Agamemnon represents to Achilles, whose courage made him haughty and intractable, when he says to him,

"[e] Strife and debate thy restless soul employ,
"And wars and horrors are thy savage joy.
"If thou hast strength, 'twas heav'n that strength be-
"stow'd,
"For know vain man! thy valour is from God. POPE.

Thus he lets him know, that nothing could be more ridiculous or unjust, than to grow haughty upon a borrowed qualification. St. Paul says the same thing more expressly. [f] *What hast thou that thou*

[b] Il. xviii. 310 — 313.
[c] 2 Reg. xv. 31.
[d] Od. xxiii. 10, 14.
[e] Il. i. 177, 178.
[f] 1 Cor. iv. 7.

didst

didſt not receive? Now if thou didſt receive it, why doſt thou glory as if thou hadſt not received it?

If all comes from the Gods, we muſt expect every thing at their hands, and place a full confidence in them. [g] Diomede looks upon his own courage as vain, and owns that all the efforts of the Greeks will prove unſucceſsful, becauſe Jupiter favours the Trojans, and was reſolved to give them the victory; [h] but he alſo hopes to conquer Hector, if ſome God aſſiſt him. And Hector himſelf places all his expectations in the aſſiſtance of the Gods. Thus ſays he to Achilles,

"I know thy force to mine ſuperior far,
"But heaven alone confers ſucceſs in war:
"Mean as I am, the Gods may guide my dart,
"And give it entrance in a braver heart. POPE.

[i] Ulyſſes obſerving his ſon terrified with the deſign he had of falling upon the Princes, who were many in number, without any other than his aſſiſtance, ſays to him, "Do you think the Goddeſs Minerva and her "father Jupiter are not a ſufficient help; or ſhall we "ſeek for any other?" And in another place [k] he ſpeaks with ſtill more aſſurance, "If you vouchſafe to "aſſiſt me, O great Minerva, were there three hun-"dred of them, I would attack them in my ſingle "perſon, and am ſure to conquer." 'Tis the very language of David. [l] *Though an hoſt of men were laid againſt me, yet ſhall not my heart be afraid; and though there roſe up war againſt me, yet will I put my truſt in him.*

If all comes from the Gods, we muſt addreſs ourſelves to them by prayer, in order to obtain the benefits we ſtand in need of. There is ſcarce a page in Homer, which does not inculcate this truth. If a well-thrown ſpear ſtrikes where 'tis aimed; if a voyage ſucceeds, or a diſcourſe makes an impreſſion upon the

[g] Il. xi. 317. and 365.
[h] Il. xx. 434, &c.
[i] Od. xvi. 260.
[k] Od. xiii. 389—391.
[l] Pſal. xxvii. 3.

heart

hearers minds; if an enemy is caſt to the ground, or in ſhort any circumſtance of advantage be gained in any point whatſoever, the whole ſucceſs is aſcribed to prayer; and on the other hand we ſee ſeveral fail of victory, for want of having prayed to the Gods.

And here I muſt beg leave to tranſcribe at large what Homer ſays of the prevalence and efficacy of prayers with the Gods, and ſet down the admirable character he gives of them. 'Tis in the ninth book of the Iliad, where Phœnix endeavours to appeaſe the inflexible rage of Achilles.

" [m] Now be thy rage, thy fatal rage reſign'd;
" A cruel heart ill ſuits a manly mind:
" The Gods (the only great, and only wiſe)
" Are mov'd by off'rings, vows, and ſacrifice:
" Offending man their high compaſſion wins,
" And daily pray'rs atone for daily ſins.
" Prayers are Jove's daughters, of celeſtial race,
" Lame are their feet, and wrinkled is their face;
" With humble mien, and with dejected eyes,
" Conſtant they follow, where injuſtice flies;
" Injuſtice ſwift, erect, and unconfin'd,
" Sweeps the wide earth, and tramples o'er mankind,
" While pray'rs to heal her wrongs move ſlow behind.
" Who hears thoſe daughters of almighty Jove,
" From him they meditate the throne above:
" When man rejects the humble ſuit they make,
" The ſire revenges for the daughter's ſake;
" From Jove commiſſion'd, fierce injuſtice then
" Deſcends, to puniſh unrelenting men.
" Oh let not headlong paſſion bear the ſway,
" Theſe reconciling Goddeſſes obey:
" Due honours to the ſeed of Jove belong,
" Due honours calm the fierce, and bind the ſtrong.

POPE.

It will be a pleaſure to ſee here Madam Dacier's reflections upon this paſſage of Homer, which is one of the moſt beautiful to be found in ancient authors.

[m] Iliad. ix. 492—510.

In all the fine poetry we have, ſays ſhe, I do not think there is any thing more noble, more poetical, and more happily imagined than this fiction, which gives perſons to prayers and injury, by giving them all the qualities, ſentiments, and features of thoſe who offer injuries, or have recourſe to prayers.

Prayers are Jove's daughters. For 'tis God, who inſpires prayers, and teaches men to pray.

Lame are their feet and wrinkled is their face. Thoſe who pray have one knee on the ground, and the face wrinkled and bathed in tears; they dare not lift up their eyes, but are trembling and dejected.

Injuſtice ſwift, &c. This Goddeſs is called *Ate* in the Greek. And we have a beautiful deſcription of her in the nineteenth book of the Iliad, which the reader may conſult. Lightfooted injury goes foremoſt; for the violent and haſty are quick in doing evil; humble prayer follows her, and nothing but prayer can repair the miſchiefs injury has done.

Who hears, &c. Here we have a great truth clearly expreſſed, whoever would be heard by the Gods, and obtain pardon, muſt hear the prayers of men who have offended him, and pardon the offence.

When man rejects, &c. How fine is this return? Prayers naturally follow injury, to cure the ills ſhe has done; but when men ſcorn and reject prayers, injury follows them in her turn to revenge them, and this ſhe does by the command of Jupiter himſelf, who makes uſe of her to execute the orders of his juſtice.

I muſt farther take notice, before I conclude this article, that 'tis principally from the ſubject here treated of, that we may diſcern, to what darkneſs mankind have been abandoned, ſince the fall. The Heathens generally attributed to God alone all the benefits they enjoyed, except that only which depends moſt upon him, is preferable to all the reſt, and properly ſpeaking alone deſerves the name, I mean virtue. For which reaſon, they applied to the Gods for every other advantage

vantage, [n] as Tully obſerves, but had recourſe only to themſelves for virtue and wiſdom: *Judicium hoc omnium mortalium eſt, fortunam à Deo petendam, à ſeipſo ſumendam eſſe ſapientiam.* They were exact in their acknowledgments for every other good they received; but being fully perſuaded, that their virtue was owing ſolely to themſelves, they never thought of returning thanks to the Gods for that. *Num quis, quod bonus vir eſſet, gratias diis egit unquam?* The reader may conſult the paſſage I have quoted from Tully, where this principle is treated of more at large. Horace has abridged it in a ſingle line, where ſpeaking of Jupiter he ſays,

Det vitam, det opes; animum æquum mî ipſe parabo.

where he evidently declares, that the advantages, which do not depend upon our will, are in the power of the Gods, but that man has need only of himſelf to be wiſe and eaſy. And 'tis in this ſenſe [o] Homer makes Peleus talk thus to Achilles,

" My child, with ſtrength, with glory and ſucceſs,
" Thy arms may Juno and Minerva bleſs.
" Truſt that to heaven; but thou thy cares engage
" To calm thy paſſions, and ſubdue thy rage;

Τέκνον ἐμὸν, κάρῃος μὲν Ἀθηναίη τε καὶ Ἥρη
Δώσουσ', αἴκ ἐθέλωσι· σὺ δὲ μεγαλήτορα θυμὸν
Ἴσχειν ἐν στήθεσσι.

V. *The immortality of the ſoul. Rewards and puniſhments after death.*

A man muſt be ſtrangely blind not to diſcern throughout all Homer that the notion of the ſoul's immortality was an ancient and univerſally prevailing opinion in his days. Without mentioning any other proofs, we need only read what he has ſaid of the deſcent of Ulyſſes into hell.

The other opinion, which is a conſequence of the foregoing, that virtues are rewarded and crimes puniſh-

[n] Lib. iii. de Nat. Deor. 86, 88. [o] Iliad. 254—256.

ed in another life, is as expreſly laid down. [p] Homer repreſents to us Minos in the ſhades below, with a ſceptre in his hand, diſtributing juſtice to the dead, aſſembled in troops around his tribunal, and pronouncing irrevocable judgments, which decide their fate for ever.

[q] His obſervation concerning the profound gulph of gloomy Tartarus, the frightful caverns of iron and braſs, that lie beneath the earth, where the perjured are eternally puniſhed, and into which Jupiter threatens to caſt any God, who ſhall diſobey his orders, ſufficiently explain what the Heathens thought of the puniſhments to be ſuffered in another life.

[r] What the ſame poet ſays of the Goddeſs Ate, the daughter of Jupiter, that dæmon of diſcord and malediction, whoſe buſineſs was to lay ſnares, and do miſchief to all men, whom the father of the Gods in juſt reſentment had precipitated from heaven, with an oath that ſhe never ſhould return thither; all this, I ſay, gives us reaſon to believe, that the ſtory of the apoſtate angels, the enemies of mankind, who take pains to hurt and deſtroy them, and are caſt down for ever into hell, was not unknown to the ancients.

[p] Od. ix. 567.
[q] Il. viii. 13—16. and l. iii. 279.
[r] Il. xix. 90, &c.

The End of the FIRST VOLUME.

Printed by JAMES BETTENHAM.